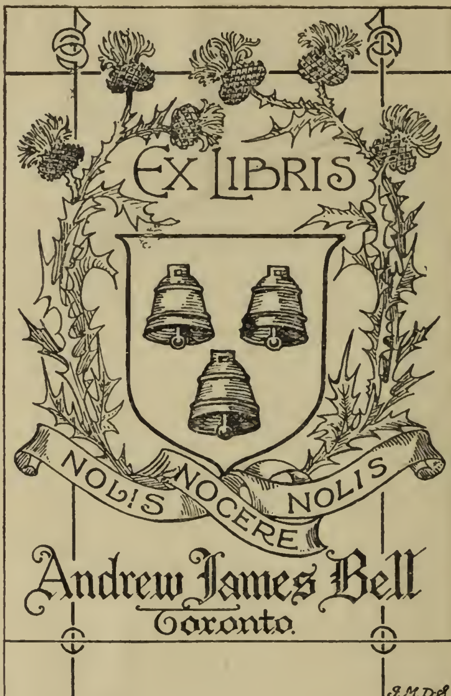

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POEMS OF CATULLUS

Poems of Catullus

SELECTED AND EDITED BY

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PREFACE

THERE is at present only one school edition of Catullus, the single Roman poet whom no boy has ever wholly failed to appreciate. Hitherto several poems, or parts of poems, have been, in our judgment, unnecessarily omitted; these are included in our selections. One in particular we have saved by venturing to alter a word of the original. We have offered a new interpretation of some disputed passages, and there are many difficulties on which we hope to have thrown some fresh light: very occasionally we have introduced an emendation of our own into the text. But perhaps after all the best excuse for this edition is that it has been from first to last a labour of love.

Every commentary on Catullus must be based upon the monumental work of Professor Ellis. We wish to offer him our special gratitude and thanks. We are also indebted greatly to Munro, the scholar whom even as boys we reverenced. Among German

editors we owe not a little to Riese, L. Müller, Haupt; even more to the Prolegomena of Schmidt.

Merrill's edition of all the poems we have found most helpful; Simpson's school edition is an old friend; we have enjoyed and admired the appreciations of Catullus by Professor Tyrrell and Mr. Mackail. The essay on the metres is, for the most part, dependent upon the researches of Louis Havet, Baumann, L. Müller, and Ellis.

THE LIFE OF CATULLUS

THERE are large gaps in our knowledge of the life of Catullus, and the journey to Bithynia is perhaps the only event to which we can assign a date with confidence. We are not sure of the exact year of his birth or his death. Of his mother we know nothing, and we should like to know so much. Of his father we only hear that he was a friend of Gaius Julius Cæsar, and of the poet's own boyhood scarcely a record remains. On the other hand, there is no author who takes us into his confidence in the same degree, or who is more convincingly simple and sincere. We cannot really be ignorant of one who never disguises his feelings, and always speaks from the heart.

At the outset we are confronted by a doubt as to his prænomen. Was it Gaius or Quintus? Jerome, following Suetonius, calls him Gaius Valerius Catullus, Apuleius refers to him as C. Catullus; on the other hand, there is the very doubtful authority of a passage in Pliny, xxxvii. 6, § 81, for Quintus (though even there the best MSS. have Catullus, not Q. Catullus), and on the strength of this Scaliger conjectured Quinte for *qui te* in lxvii. 12. The

evidence for Gaius is clearly the stronger, and we may follow Munro in accepting it as decisive.

Next, as to the date of his birth and his death. Jerome assigns the former to the year 87 B.C., the latter to 57 B.C. As it is certain that some of the poems were written after 57, and as there is an allusion in lii. to the consulship of Vatinius, who did not hold that office till 47, it has been supposed that Jerome confused Cn. Octavius, consul in 87, with another of the same name, consul in 46, and that Catullus was born in 76 and died in 46. This theory falls to the ground, first, because we know from Cicero that Vatinius used to boast about his consulship long before he was actually consul; secondly, because Catullus was almost certainly in love as early as the year 62, which is impossible if he was not born before 76; and lastly, because it is incredible that we should find no allusion in the poems to an event later than those of the year 54 if the poet lived on till 46. We infer independently from Ovid that he died young; if we assume, as is reasonable enough, that Jerome was right in saying that he died in Rome in the thirtieth year of his age, we may reckon back from 54, the latest year in which we know him to have been alive, and accept 84 as the date of his birth. Cinna was consul both in 87 (for the first time) and in 84 (for the fourth). Jerome may have confused the two occasions.

It is known that he was born at Verona, and it

seems probable that he came to Rome as soon as he could. There he fell in love with Lesbia and made shipwreck of his life. But who was Lesbia? It is almost certain that she was the notorious Clodia, sister of Cicero's enemy Clodius, and wife of Q. Metellus Celer, consul elect in 61 B.C. The proofs are these. We know Lesbia to have been a feigned name: the actual name, Apuleius tells us, was Clodia: we hear of no Clodia except the three daughters of Appius Claudius Pulcher, two of whom we may disregard, as no evidence points to either of them. The most famous or infamous of the three had a lover, M. Cælius Rufus: Catullus had a friend Rufus who robbed him of his love. Lesbia was connected with a Lesbius whom Catullus calls Pulcher and accuses of foul crimes: similar charges were brought against the brother of Clodia, Publius Clodius, on whose cognomen, Pulcher, Cicero repeatedly jests. Lesbia was evidently a married woman of high position: Clodia belonged to one of the noblest families in Rome, and was the wife of a consul. Finally, in accordance with the general practice of the Roman poets, Lesbia is metrically equivalent to Clodia. It is as clear as anything can be, short of absolute certainty, that Clodia and Lesbia are one and the same.

It is probable that Catullus came to Rome and was introduced to Clodia in the year 62: love at first sight was followed by two or three years of passionate happiness. But "violent delights have violent ends,"

and Clodia, who had at first been flattered by her lover's devotion, grew weary of him and discarded him for his friend Marcus Cælius Rufus. Another terrible blow, the death of his brother, had already fallen upon the poet. With the hope of recovering his spirits and his health he went to Bithynia in the spring of 57 B.C. on the staff of the prætor Memmius, and visited, probably on the outward voyage, his brother's grave in the Troad. He left Bithynia in the spring of 56 and came home, having failed to make the fortune which, according to his own account, he had expected, but apparently in good health and spirits, on board a yacht of his own. We may infer from this that he was rich, though he was probably often embarrassed through his own extravagance. We know that he owned one villa near Tibur, and another at Sirmio.

On his return to Rome he found Pompey and Cæsar even more powerful than before, and at once attacked them fiercely. It is improbable that he foresaw the 'tyrannis,' or even realised that the republic was seriously threatened: the advancement of Vatinius and the wealth amassed by Mamurra called forth all his indignation, and he did not care to look beyond. Cæsar suffered most from these attacks, and not only paid Catullus the compliment of showing that he was hurt by them, but went out of his way to seek for reconciliation. Catullus, who perhaps hardly knew why he hated Cæsar, was soon won

over, probably in the early part of 54 B.C., by the charm of the victorious general who had always been his father's friend. One result of this seems to have been that Clodia made an effort to recover her hold upon the poet, who, as the friend of Cæsar, would be an important acquisition in the eyes of one who had formerly held the first place in society, and still, perhaps, aspired to influence the politics of the world. The poet's answer is short and bitter, but we cannot deny that it is just: she has made her choice, he says, and she must abide by it: his love for her is irrevocably dead. No one ever loved so tenderly or hated so fiercely as Catullus; and when at last love and hatred were buried, probably in the course of this same year, he died.

THE POET'S CONTEMPORARIES

Catullus never viewed any one dispassionately, and, as he came to Rome with good introductions, he could hardly fail to number among his friends and enemies all the most interesting people of his day. Among them were Cæsar, Pompey, Cicero, Hortensius, Rufus, Calvus, Mamurra, Vatinius. These men made the history of their time, and it is impossible to discuss them here: a few words may, however, be of use to explain the relations in which they stood to Catullus.

Gaius Julius Cæsar was probably Pontifex Maximus when Catullus first came to Rome. The poet's dislike to the greatest of his contemporaries was perhaps chiefly due to prejudice: he happened to take the opposite side in politics, and the result was inevitable. There was at least some merit in selecting the most powerful of the triumvirs for special enmity, and more than ordinary courage was required to proclaim this hatred and to illustrate it by open and unceasing defiance. Cæsar, recognising that Catullus was the most formidable of his assailants, probably respected and certainly forgave him.

Pompey does not seem to have been personally

disliked by the poet, but he is included with Cæsar in the sweeping condemnation of the line, 'Socer generque perdidistis omnia.'

If, as seems probable, Catullus came to Rome in the year 62 B.C., *Cicero* was then at the height of his fame. The young poet could hardly refuse his admiration to the man whom the senate had greeted as the father of his country, and the single poem addressed to Cicero is most naturally interpreted as a tribute of genuine gratitude and homage to the greatest of living orators. Catullus may have been indebted to him for the first introduction to Clodia; in any case, Terentia and Tullia, Cicero's wife and daughter, must have welcomed the scholar poet who came to win his laurels at Rome.

Quintus Hortensius Ortalus, the rival of Cicero in oratory, and like him comparatively unsuccessful in the field of poetry, was at one time disparaged by Catullus, in pointed contrast with Cinna, the poet's friend. Subsequently, acquaintance seems to have ripened into friendship, and we find Catullus, at the time of his brother's death, sending versions of Callimachus to Hortensius in fulfilment of a promise.

C. Licinius Macer Calvus was the closest friend of Catullus, and was born, according to Pliny, on the same day with another friend of the poet's, Marcus Cælius Rufus, May 28, 82 B.C. We find allusions in the poems to his short stature, his charm

and wit, his eloquence, his love for Quintilia. He was himself famous as a poet, but even more renowned as an orator: he died in 47, a few years after the friend he loved, whose name has been linked imperishably with his own.

Marcus Cœlius Rufus we may know almost as well as a school-fellow of our own, thanks to the letters which he wrote from Rome to Cicero in Cilicia. Born on the same day of the same year as Calvus, he was two years younger than his friend Catullus, and must have been from the first one of the most striking personalities in the society of his day. He was, doubtless, welcomed as the rising hope of the senatorial party, and he made his mark early as an orator and a politician. Unfortunately, his brilliant promise and headstrong ambition made him fatally attractive to Clodia, and Catullus was robbed of his mistress and his friend. In two years Rufus grew tired of Clodia and left her: he was afterwards brought to trial by the boy-lover who succeeded him, on a charge of poisoning inspired by the terrible woman who thirsted for revenge. Cicero's eloquence secured his acquittal: eventually even Catullus forgave him, realising perhaps that he was innocent compared with Clodia, and addressed to him the poem which mourns for her final degradation. Rufus outlived his friend by a few years, and in the civil war first chose the side of which his conscience disapproved, and afterwards, maddened

by Cæsar's indifference to his absurd pretensions attempted to overthrow him and was killed. Fortune had lavished every blessing on her spoilt child in vain: he never lost his boyish charm and attractiveness, but he lacked the strength of character which is more precious than all outward gifts, and failed in spite of fortune because he deserved to fail. Yet we still feel for him something of the affection which his contemporaries felt as we read Professor Tyrrell's brilliant sketch of his life, and we are ready, as Catullus was, to forgive him because "he had the genius to be loved."

Mamurra was Cæsar's chief engineer (*præfectus fabrum*) in Gaul, and was richly rewarded for his services. As a successful Cæsarian who aspired to be a poet and made an unwise parade of his wealth, he must have seemed an ideal enemy to Catullus, who certainly made full use of his opportunity. We cannot fail to be amused at his description of the would-be poet for ever striving to ascend the Pierian mount, "The Muses with pitchforks drive him headlong thence," but we turn away in disgust from the charges of incredible profligacy which Catullus reiterates. We must never forget that he always acted on the principle that it was fair to say anything of an enemy: he flung mud recklessly in the hope that some might stick, but he certainly never expected all his random insults to be taken seriously. It would be monstrous to judge Mamurra on the evidence of

Catullus: he was probably a vulgar, effective man who gave offence by lack of manners rather than of principle.

Vatinius had a real gift for making enemies, and had some claims to be considered the best-hated man of his time. Among his opponents were Cicero, Calvus, Catullus—a formidable trio. Cicero, never a model of good taste or generosity towards his opponents, surpassed himself in his attacks on Vatinius: Calvus assailed him so ferociously that he exclaimed, "Must I be condemned because he is so eloquent?": Catullus held him up to ridicule in lines which could never be forgotten. All three as patriots hated the Cæsarian, and as men of taste were disgusted by the vulgar upstart whose scrofulous neck was to them worse than a crime, though Vatinius was good-humoured enough to laugh at his own personal disfigurement. He seems to have been coarse-grained and vain, emphatically not a gentleman. There is no reason to suppose that his conduct was much worse than that of his neighbours, though we must admit that Cæsar chose his tools solely with a view to the particular purpose for which he needed them, and did not require a character.

THE METRES OF CATULLUS

I. Hexameters (lxii., lxiv.) and Elegiacs (lxv.–cxvi.). In these metres Catullus was much influenced by the Alexandrine school. The following are the most noteworthy features of his hexameters :—

(*a*) *Spondaic endings.*—Twenty-nine in lxiv., none in lxii. The rest occur in the longer elegiac poems. The third line of cxvi. has no dactyl—

Qui te lenirem nobis, neu conarere.

Catullus allows these endings in the case of ordinary words like *compellabo*, and in lxiv. he has three consecutively (78–80), though in no other Latin poet can even two be found together. The last word is usually of four syllables, sometimes of three, never of two or one. The spondee in the fifth foot is three times preceded by a spondee in the fourth.

Catullus seems to have felt the heaviness of the fifth spondee in Latin, for in lxiv. more than half of the total number occur in the first hundred lines.

(*b*) *Endings in words of five and four syllables*, *egredientem*, *alitibusque*, *contremuerunt* (lxiv. 114, 152, 205), *exiluere* (lxii. 8).—Notice that all these are preceded by a dactyl in the fourth foot.

With the exception of *hymenaeus*, *Hymenaee*, *hymenaeos*, *hymenaeo*, Catullus only once ends a hexameter with a word of the form ⏑ ⏑ - ⏓, *Calathisci* (lxiv. 319).

(*c*) In lxiv. 58 the first syllable of the fifth foot is the end of a word of more than one syllable, *pellit vada remis,* a licence sometimes allowed by Virgil under special conditions. (*Cf.* also 319.)

(*d*) *The "bucolic punctuation."*—Greek poets, especially of the Alexandrine school, were fond of detaching the last two feet of a hexameter from the construction of their own verse, *e.g.* Theoc. I. 2, 3—

> ἃ ποτὶ ταῖς παγαῖσι συρίσδεται· ἁδὺ δὲ καὶ τύ
> συρίσδες . . .

The fourth foot in this case is usually a dactyl. In Latin the effect of this scansion is not so pleasing, and Virgil gradually abandoned it. Catullus has about a dozen examples, of which it is worth notice that four occur in the translation from Callimachus (lxvi.). In two cases the fourth foot is a spondee (lxiv. 186, ciii. 3).

An elided syllable between two hexameters occurs in lxiv. 298–299; between a hexameter and a pentameter in cxv. 5. In each case it is the enclitic *-que.*

Following his Greek models, Catullus in his longer elegiac poems allows the sentences to run on from one couplet to another, while in the short epigrams he usually places a stop at the end of the pentameter.

The pentameter may end with a word of one, two, three, four, five, or seven syllables, *e.g.*—

lxxvi. 8. *Aut facere, haec a te dictaque factaque sunt.*
lxv. 11. *Effluxisse meo forte putes animo.*
lxv. 2. *Sevocat a doctis, Ortale, virginibus.*
lxv. 10. *Nunquam ego te, vita frater amabilior.*
lxviii. 112. *Audit falsiparens Amphitryoniades.*

Catullus has no objection to a short open vowel at the end of the pentameter. There are exactly as many in-

stances of this in his 332 couplets as there are in the whole of Ovid's *Fasti* (2481 couplets).

The elegiacs are far rougher in form than the other poems. Elisions of all kinds are allowed, *e.g.*—

ci. 4. *Et mutam nequicquam alloquerer cinerem.*
xci. 2. *In misero hoc nostro, hoc perdito amore fore.*

There are one or two passages where, if the reading is right, a vowel or a syllable ending in *m* is unelided at the centre of the pentameter.

For other examples of *hiatus*, see lxvi. 11 and cvii. 1.

II. The Galliambic (lxiii.).

⏑ ⏑ –́ ⏑ –́ ⏑ –́ – | ⏑ ⏑ –́ ⏑ ⏑́ ⏑ ⏑ ⏑̲́

Super alta vectus Attis celeri rate maria.

Of the ninety-three verses at least sixty-six conform to this pattern. According to Hephæstion, who quotes some Greek lines (Ellis, *Com.* xliv.), the metre is founded on the *ionic a minore* (⏑ ⏑ – –), so that the strict scheme would be—

⏑ ⏑ –́ – ⏑ ⏑ –́ – | ⏑ ⏑ –́ – ⏑ ⏑ –́ (*catalectic*).

But this metre is subject to *anaclasis; i.e.*, a long syllable must sometimes be "broken" up between two feet before the verse can be scanned, *e.g.*, in Greek, Æsch., *Pers.* 83—

ἐπάγει δουρικλύτοις ἀνδράσι τοξόδαμνον Ἄρη,

where the third syllable of τοξόδαμνον must be supposed equivalent to two short syllables, so that the third foot would be in the form ⏑ ⏑ –́ ⏑ ⏑, the last long syllable being resolved.[1] This dividing of a long syllable between two feet gave rise to the anacreontic verse—

μακαρίζομέν σε τέττιξ.

[1] This, perhaps the best explanation of the obscure term *anaclasis*, is given by L. Havet, *Cours élémentaire de Métrique Grecque et Latine.*

And it will be seen that the galliambic is a combination of two anacreontics, the second one catalectic—

itaque út domúm Cybébes
tetigére lássulaé. (35)

This scansion occurs in two[1] other lines (14, 76), but in all the rest[2] the last *arsis* but one is resolved. The object of this was probably to give pace to the metre, though it may have been intended to produce an enervated effect, in agreement with the theme—*cf.* Mart. ii. 86, 4–5—

Nec dictat mihi luculentus Attis
Mollem debilitate galliambon.

The *anaclasis* and the resolution of the long syllable in the second half completely obscure the original scansion of the line, and the *ionic a minore* occurs only three times[3] (18, 54, 60), and even these few instances are emended by most editors.[4] They are certainly very harsh as they stand.

Other divergences from the normal scansion are as follows :—

(*a*) A long syllable may be substituted for the pair of short syllables at the beginning of either half-line—

Iam iam dolet quod egi iam iamque paenitet (73).

---

[1] *Cf.* also the equivalent line—

iam iam dolet quod egi.
iam iamque paenitet (73).

[2] With the exception of the two doubtful lines 74, 91.

[3] Lachmann made a fourth by reading *geminas matris ad aures* in line 75.

[4] "Catullus nunquam admisit ionicum a minori." L. Müller, *De re metrica poetarum Latinorum praeter Plautum et Terentium*, p. 174.

(*b*) The first or second *arsis* in the first half-line may be resolved—

Ubi capita Maenades vi iaciunt hederigerae (23)
Stimulatus ibi furenti rabie vagus animis, (4)

perhaps both of them in the same line—

Ego mulier, *ego adulescens*, *ego ephebus*, *ego puer*, (63)

though Scaliger read *puber* for *mulier*.

The third *arsis* is never resolved.

(*c*) It seems doubtful whether the first *arsis* in the second half-line may be resolved. Some editors write *Didymi dea domina* in 91.

The caesura is carefully kept throughout. In line 37 it is immediately followed by elision—

Piger his labante languore oculos sopor operit.

The Galliambic metre derived its name from the *Galli*, or priests of Cybele.[1] From the lines quoted by Hephæstion, and the fragments of Varro, it appears that Catullus was the first to mould it in a really artistic form. It was the metre specially used for hymns in honour of the goddess, and is so far bound up with the Phrygian worship that even in Catullus's hands it seems to present an oriental form.[2] Almost all the lines have a stop at the end, and many of them fall naturally into two closely parallel halves. Other strange elements are the constant

[1] See, too, L. Müller, *De re metr.*, p. 174, "Nomen pravitate ortum grammaticorum, qui putarent ex anacrusi anapaestica et iambis compositum."

[2] Similarly the *refrains* of Catullus (lxi., lxii., lxiv.) and other classical poets may perhaps be traced to the religious music of the East. (*Cf.* Psalms cvii., cxxxvi.)

repetition of the same word, and the coining of long epithets; both of these devices are foreign to the Latin genius. The whole effect is that of a loudly sung chant.

The name *Attis*, which occurs six times, is always placed at the end of the first half of the verse. This might suggest that the tune culminated on these syllables, gradually rising in the first half, and falling in the second.

The idea of the metre is reproduced in Tennyson's *Boadicea*, though in detail the lines are quite unmetrical—

> So the Queen Boädicéa, standing loftily charioted,
> Brandishing in her hand a dart and rolling glances lioness-like,
> Yell'd and shriek'd between her daughters in her fierce volubility.

III. Glyconic and Pherecratean.

(*a*) One of each (xvii., Frag. 2). The "Priapean" Metre—

´– ⏓ ´– ⏑ ⏑ ´– ⏑ ´– | ´– ⏓ ´– ⏑ ⏑ ´– ⏓

O Colonia quae cupis ponte ludere longo.

Cf. Anacreon (17)—

ἠρίστησα μὲν ἰτρίου λεπτοῦ μικρὸν ἀποκλάς.

The caesura is immediately followed by elision in four verses (4, 11, 24, 26).

The last syllable of the glyconic must be long by nature or position.

(*b*) 3 glyconics + 1 pherecratean (xxxiv.).

The last syllable of each glyconic must be long by nature or position.[1] There are two hypermetrical verses (11, 22). *Puellae*, a very unmanageable word in this

[1] This rule was overlooked by the author of *Ionica* in the verses beginning—

Dura, fida rubeculă,
Çur moraris in arborĕ?

metre, is allowed to begin the second and fourth lines of the first stanza.

(*c*) 4 glyconics + 1 pherecratean (lxi.). The 'Hymeneal' Metre.

Fragments of Ticida and Calvus in this metre may also belong to marriage songs.

The last syllable of each glyconic must be long by nature or position. There is one apparent exception to this in 216. (*See* note *ad loc.*)

Iambics at the beginning of a verse do not occur in this piece, and the initial spondees are generally forced by long words; half of them occur in the *fescennina iocatio*, the least finished part of the poem.

The second foot of the pherecratean is a spondee once only, in line 25—

nutriunt umore.

A proper name, which could not otherwise be introduced, is divided between two lines in 86, 87.

IV. SAPPHIC (xi., li.)—

´– ⏑ ´– ⏓ ´– ⏑ ⏑ ´– ⏑ ´– ⏓ (*ter*)

´– ⏑ ⏑ ´– ⏓

Catullus imitates Sappho's model in totally neglecting any law of caesura in the first three lines (xi. 6, 7, 11), and in allowing a trochee in the second place (xi. 6, 15; li^{a}. 11). He also admits elision at the end of a line (xi. 19, 22).

But in three points he paves the way for the new stanza of Horace.

(*a*) He never allows *hiatus* between one line and the next: this restriction is rigidly observed by Horace in the last book of the Odes.

(*b*) The second foot in any of the first three lines is never formed by a word or the end of a word.[1]

(*c*) The long third verse of Sappho's stanza consists of two distinct parts, with a break after the 8th or 9th syllable—

ὀππάτεσσι δ' οὐδὲν ὄρημ' | ἐπιρρόμβεισι δ' ἄκουαι
or *ἰζάνει καὶ πλασίον ἆδυ | φωνεύσας ὑπακούει*

From the steady rhythm of his third lines, and especially from such an ending as *qui sedens adversus identidem te spectat et audit*, we may conclude that Catullus was unaware of this. Horace, following in his steps, developed what was in reality a new stanza.

V. Phalaecian (i.–iii., v.–vii., ix., x., xii.–xvi., xviii., xxiii., xxiv., xxvi.–xxviii., xxxii., xxxiii., xxxv., xxxvi., xxxviii., xl.–xliii., xlv.–l., liii.–lviii.). "Hendecasyllables."

–́ ⏒ –́ ⏑ ⏑ –́ ⏑ –́ ⏑ –́ ⏒
or ⏑ –́ –́ ⏑ ⏑ –́ ⏑ –́ ⏑ –́ ⏒

This was probably a popular metre among the Greeks from very early times; *cf.* the drinking-song—

ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,

where the first two lines in each stanza are hendecasyllables. It had already been used in Latin by Varro and Bibaculus, and perhaps also by Laevius.

Catullus prefers a spondee in the first foot, but allows a trochee or an iambus, *e.g.* xlix. 4, 5—

Gratias tibi maximas Catullus
Agit pessimus omnium poeta.

---

[1] *Ultimi flos*, with a comma immediately following, is almost an exception (xi. 23).

These liberties protect the metre from Martial's monotony, often lending a wonderful airiness to the line, as in xlv. 10—

At Acme leviter caput reflectens.

In almost all the verses there is a caesura after the fifth or sixth syllable. Other rhythms seem only to be used for variation or special effect; *cf.* the languid line—

At defessa labore membra postquam (l. 14).

A line rarely ends with a monosyllable (v. 5; vi. 7).

The *hypermeter* seems inadmissible in this metre, so that L. Müller is probably right in pronouncing *Ravide* (xl. 1) as a dissyllable, *Rāūde.*

In the interior of the line the harsh elision after the eighth syllable is very rare—

Siqui forte mearum ineptiarum (xiv[a]. 1).

Cf. xxxv. 15, xl. 8.

Tennyson used the metre with great success—

> "Hard, hard, hard is it only not to tumble,
> So fantastical is the dainty metre."

Catullus attempted a variation of the Phalaecian in lv., where in half the lines a spondee is substituted for the dactyl of the second foot. Perhaps this is intended to suggest weariness.

All the lines begin with a spondee, except in the case of the difficult proper name *Camerium* (16).

VI. Iambic.

(*a*) *Trimeter* (lii.)—

⏓ –́ ⏑ –́ ⏓ | –́ ⏑ –́ ⏓ –́ ⏑ ⏓́

In the second line Catullus breaks the rule observed by

Plautus and Terence (and Horace in his solely iambic poem), that when the sixth foot stands by itself in a single word, the fifth foot must not be an iambus.

(*b*) *Pure Iambic Trimeter* (iv., xxix.)—

⏑ –́ ⏑ –́ ⏑ ¦ –́ ⏑ ¦ –́ ⏑ –́ ⏑ ⏓́

No foot may be resolved in this metre.[1] Owing to its great rapidity (cf. *celeres iambos*, Hor., c. I, xvi. 24), a final short syllable in *arsis* is easily lengthened by the following word—

Propontidā trucemve Ponticum sinum (iv. 9).

Cf. iv. 18, xxix. 4.

(*c*) *Scazon* (viii., xxii., xxxi., xxxvii., xxxix., xliv., lix., lx.). Also called χωλίαμβοι, "limping iambics."

⏓ –́ ⏑ –́ ⏓ | –́ ⏑ ¦ –́ ⏑ –́ – –́
⏑ ⏑́ ⏑
– ⏑́ ⏑ – | ⏑́ ⏑

This metre was invented by Hipponax: *cf.* his epitaph, beginning ὁ μουσοποιὸς ἔνθαδ' Ἱππῶναξ κεῖται. He allowed a spondee in the fifth foot, a licence which was followed by Callimachus, Theocritus, Herodas, and Varro. Cn. Matius seems to have rejected it, and Catullus adopted the stricter scansion. The sixth spondee thus became more emphatic, especially as the accent in Latin was bound to fall on the penultima, for Catullus does not end a scazon with a monosyllable, except when preceded by another monosyllable (xliv. 2). There is only one example of each of the trisyllabic feet marked in the scheme.

[1] "Dignissimumst memoria illud, communi observantia timuisse Latinos eorum arsin solvere versuum, a quibus exclusissent spondeos." —L. Müller, *De re metr.*, p. 172.

The caesura almost always falls in the third foot.

(*d*) *Iambic Tetrameter Catalectic* (xxv.)—

⏓ –́ ⏑ –́ ⏑ –́ ⏑ –́ | ⏓ –́ ⏑ –́ ⏑ –́ ⏓

Et insolenter aestues velut minuta magno.

A spondee is admitted at the beginning of either half-line (13).

The second syllable of *conscribillent* (11) is probably short.

VII. Major Asclepiad (xxx.).

–́ – –́ ⏑ ⏑ –́ –́ ⏑ ⏑ –́ | –́ ⏑ ⏑ –́ ⏑ ⏓́

Alfene immemor atque unanimis false sodalibus.

This poem, like those of Sappho in the same metre, should be divided into distichs.

The first foot must be a spondee, though Sappho and Alcaeus allowed a trochee or an iambus in this place.[1]

The caesura marked in the scheme is not observed by the Greek poets, but seems to have been necessary in Latin, for Horace keeps it, and Catullus does not break it till the last two lines, where the irregularity is intentional and the effect very fine.

Horace also has a strict caesura after the first choriambus, another improvement on the Greek scansion.

Accent.—It has been suggested[2] that the monotony of the long hexameter poem (lxiv.) is due to a determination to make the accent, as a rule, coincide with the *ictus* in the last three feet. This can hardly be justified. In about one-third of the lines the accent does not fall on the *ictus* of the fourth foot; and in the fifth and sixth the coincidence is almost inevitable, so that even one or two exceptions, such as *péllit váda remis* (58) and *claráque facta* (348), are

[1] L. Havet, *op. cit.*, pp. 183, 184.

[2] Ellis, *Prolegomena*, xxvi.

sufficient to show that no deliberate attention was paid to the accent. The monotony can be easily explained by (*a*) the disproportionate number of spondees in the fourth foot, (*b*) the similarity of cadence in consecutive lines (78–80, 184–192, 227–229, &c.), (*c*) the continual punctuation at the end of the verse: of the first three hundred lines, a stop may be placed at the end of over two hundred.

Munro attributed the incisiveness of the pure iambic poems (iv., xxix.) to a similar coincidence of accent and *ictus*. But here again it is hard to believe that there was any such intention on the part of the poet. If it was so, he failed in his object in more than half the verses.

We have pointed out above that the *scazon* is bound to have an accent on its penultimate syllable.

Finally, his fondness for the elegiac couplet, in which it is almost impossible for the last *ictus* to be accented, helps us to the conclusion that Catullus, like all other poets of the classical era, paid no deliberate attention to accent in his versification.[1]

Alliteration.—This device is used very prettily by Catullus, both at the beginning and at the end of words.

(*a*) At the beginning—

> *Ut* m*ulto* m*ihi* m*aior acriorque*
> *Ignis* m*ollibus ardet in* m*edullis*. (xlv. 15, 160.)

(*b*) At the end—

> *Passer delici*ae *me*ae *puell*ae (ii. 1)
> *Patern*a *prim*a *lancinat*a *sunt bon*a:
> *Secund*a *praed*a *Pontic*a: *inde terti*a
> *Hibern*a. (xxix. 17–19.)

And many others (i. 1, iii. 4, v. 6, &c.).

[1] So, too, L. Havet, *op. cit.*, p. 229, "ni Virgile, ni Plaute, ni aucun poète latin de bonne époque, dans quelque espèce de vers que ce soit, n'a tenu un compte quelconque de l'accent."

This fondness for alliteration often leads to an appearance of rhyme; sixty-five of the pentameters are composed of two rhyming half-verses.

Notice also the opening of xxvii.—

> *Minist*er *vetul*i *pu*er *Falern*i,
> *Ing*er *m*i | *Calic*es *amarior*es,
> *Ut lex Postumi*ae *iubet magistr*ae.

In dealing with the general style of Catullus it is a common mistake to lay undue emphasis on his debt to the Alexandrine poets. Their elaborate refinement of expression, and consequent obscurity, undoubtedly appear in his longer elegiac poems and in many passages of the *Peleus and Thetis*. But his reading was probably very wide. His usual epithet is *doctus*, "Catullus the scholar"; and there is evidence in his poetry to show that he drew inspiration from all periods of Greek literature.

At the same time he allowed his Italian genius free play. Nothing could contrast more sharply with the Alexandrine style than the childish simplicity of many of his verses. He shakes himself free from artificial seclusion and takes part in the life around him. Every-day expressions are enlisted in his service, and the naked constructions of prose are adorned by his touch. Who but Catullus could have exalted the words *illuc unde negant redire quemquam* to the highest height of poetry? Again, the verses to Cicero might be given as a first exercise in Latin translation. The construction is straightforward; the words are of the simplest. So, too, with all the shorter poems. Over and over again a marvellous grace is added to the line by a pretty diminutive or a pure Italian word. It is surely no city poet who is speaking to us, but a young singer fresh from the plains of the Po, with the language of the country-folk still in his ears.

Perhaps there was in him something of the Celtic spirit. How often he seems to be in touch with modern thought! If we compare his lines on his brother's death with Horace's dirge over Quintilius, however much we may admire the tragic dignity of the latter, we cannot help feeling that it is Catullus who draws us closer by ties of human sympathy. From amid the masters of classical restraint he is speaking to us straight from the heart.

The present order of the poems is singularly unfortunate, and cannot be due to the poet: the only principle observed in the arrangement has been to place the long poems (hexameter and elegiac) in the middle, the shorter elegiac poems at the end, and the lyrics introduced by a dedication and concluded by a long epithalamium at the beginning of the volume.

Catullus during the middle ages was all but lost to the world. Only Rather, Bishop of Verona in 965, is known to have read him, and at the beginning of the fourteenth century a single manuscript was found hidden under a bushel in some unknown town. It was brought to Verona and soon afterwards disappeared, not however before two copies of it had been made, which form the basis of our existing texts, and are known as *G* and *O* respectively.

C. VALERII CATVLLI

LIBER

I

Cui dono lepidum novom libellum
Arida modo pumice expolitum ?
Corneli, tibi : namque tu solebas
Meas esse aliquid putare nugas,
Iam tum cum ausus es unus Italorum
Omne aevum tribus explicare chartis
Doctis, Iuppiter, et laboriosis.
Quare habe tibi quidquid hoc libelli,
Qualecumque, quod, o patrona virgo,
Plus uno maneat perenne saeclo.

II

Passer, deliciae meae puellae,
Quicum ludere, quem in sinu tenere,
Cui primum digitum dare adpetenti
Et acris solet incitare morsus,
Cum desiderio meo nitenti
Carum nescioquid libet iocari
Vt solaciolum sui doloris,
Credo, et cum gravis acquiescit ardor,
Tecum ludere sicut ipsa possem
Et tristis animi levare curas.

IIa

Tam gratumst mihi quam ferunt puellae
Pernici aureolum fuisse malum,
Quod zonam soluit diu ligatam.

III

Lugete, o Veneres Cupidinesque,
Et quantumst hominum venustiorum.
Passer mortuus est meae puellae,
Passer, deliciae meae puellae,
Quem plus illa oculis suis amabat:
Nam mellitus erat suamque norat
Ipsam tam bene quam puella matrem,
Nec sese a gremio illius movebat,
Sed circumsiliens modo huc modo illuc
Ad solam dominam usque pipilabat.
Qui nunc it per iter tenebricosum
Illuc, unde negant redire quemquam.
At vobis male sit, malae tenebrae
Orci, quae omnia bella devoratis:
Tam bellum mihi passerem abstulistis.
O factum male! io miselle passer!
Tua nunc opera meae puellae
Flendo turgiduli rubent ocelli.

IV

Phaselus ille, quem videtis, hospites,
Ait fuisse navium celerrimus,
Neque ullius natantis impetum trabis
Nequisse praeterire, sive palmulis

Opus foret volare sive linteo.
Et hoc negat minacis Adriatici
Negare litus insulasve Cycladas
Rhodumque nobilem horridamque Thraciam
Propontida trucemve Ponticum sinum,
Vbi iste post phaselus antea fuit
Comata silva: nam Cytorio in iugo
Loquente saepe sibilum edidit coma.
Amastri Pontica et Cytore buxifer,
Tibi haec fuisse et esse cognitissima
Ait phaselus: ultima ex origine
Tuo stetisse dicit in cacumine,
Tuo imbuisse palmulas in aequore,
Et inde tot per inpotentia freta
Erum tulisse, laeva sive dextera
Vocaret aura, sive utrumque Iuppiter
Simul secundus incidisset in pedem;
Neque ulla vota litoralibus deis
Sibi esse facta, cum veniret a mari
Novissime hunc ad usque limpidum lacum.
Sed haec prius fuere: nunc recondita
Senet quiete seque dedicat tibi,
Gemelle Castor et gemelle Castoris.

V

Vivamus, mea Lesbia, atque amemus,
Rumoresque senum severiorum
Omnes unius aestimemus assis.
Soles occidere et redire possunt:
Nobis cum semel occidit brevis lux,
Nox est perpetua una dormienda.

Da mi basia mille, deinde centum,
Dein mille altera, dein secunda centum,
Deinde usque altera mille, deinde centum.
Dein, cum milia multa fecerimus,
Conturbabimus illa, ne sciamus,
Aut nequis malus invidere possit,
Cum tantum sciet esse basiorum.

VII

Quaeris, quot mihi basiationes
Tuae, Lesbia, sint satis superque.
Quam magnus numerus Libyssae arenae
Lasarpiciferis iacet Cyrenis,
Oraclum Iovis inter aestuosi
Et Batti veteris sacrum sepulcrum,
Aut quam sidera multa, cum tacet nox,
Furtivos hominum vident amores,
Tam te basia multa basiare
Vesano satis et super Catullost,
Quae nec pernumerare curiosi
Possint nec mala fascinare lingua.

VIII

Miser Catulle, desinas ineptire,
Et quod vides perisse perditum ducas.
Fulsere quondam candidi tibi soles,
Cum ventitabas quo puella ducebat
Amata nobis quantum amabitur nulla.
Ibi illa multa tum iocosa fiebant,
Quae tu volebas nec puella nolebat.

Fulsere vere candidi tibi soles.
Nunc iam illa non vult: tu quoque, inpotens, noli,
Nec quae fugit sectare, nec miser vive,
Sed obstinata mente perfer, obdura.
Vale, puella. iam Catullus obdurat,
Nec te requiret nec rogabit invitam:
At tu dolebis, cum rogaberis nulla.
Scelesta, vae te! quae tibi manet vita!
Quis nunc te adibit? cui videberis bella?
Quem nunc amabis? cuius esse diceris?
Quem basiabis? cui labella mordebis?
At tu, Catulle, destinatus obdura.

IX

Verani, omnibus e meis amicis
Antistans mihi milibus trecentis,
Venistine domum ad tuos Penates
Fratresque unanimos anumque matrem?
Venisti. o mihi nuntii beati!
Visam te incolumem audiamque Hiberum
Narrantem loca, facta, nationes,
Vt mos est tuus, adplicansque collum
Iocundum os oculosque suaviabor.
O quantumst hominum beatiorum,
Quid me laetius est beatiusve?

X

Varus me meus ad suos amores
Visum duxerat e foro otiosum.
Huc ut venimus, incidere nobis
Sermones varii, in quibus, quid esset

Iam Bithynia, quo modo se haberet,
Ecquonam mihi profuisset aere.
Respondi id quod erat, nihil neque ipsis
Nec praetoribus esse nec cohorti.
Cur quisquam caput unctius referret?
'At certe tamen, inquiunt, quod illic
Natum dicitur esse, conparasti
Ad lecticam homines.' ego, ut puellae
Vnum me facerem beatiorem,
'Non' inquam 'mihi tam fuit maligne,
Vt, provincia quod mala incidisset,
Non possem octo homines parare rectos.'
At mi nullus erat nec hic neque illic,
Fractum qui veteris pedem grabati
In collo sibi collocare posset.
'Quaeso' inquit 'mihi, mi Catulle, paulum
Istos. commodulum volo ad Sarapim
Deferri.' 'mi anime' inquii puellae;
'Istud quod modo dixeram me habere,
Fugit me ratio: meus sodalis
Cinna—est Gaius—is sibi paravit.
Verum, utrum illius an mei, quid ad me?
Vtor tam bene quam mihi pararim.
Sed tu insulsa male ac molesta vivis,
Per quam non licet esse negligentem.'

XI

Furi et Aureli, comites Catulli,
Sive in extremos penetrabit Indos,
Litus ut longe resonante Eoa
Tunditur unda,

Sive in Hyrcanos Arabesve molles,
Seu Sacas sagittiferosve Parthos,
Sive qua septemgeminus colorat
Aequora Nilus,
Sive trans altas gradietur Alpes,
Caesaris visens monimenta magni,
Gallicum Rhenum, horribile aequor ulti-
mosque Britannos,
Omnia haec, quaecumque feret voluntas
Caelitum, temptare simul parati,
Pauca nuntiate meae puellae
Non bona dicta.
Cum suis vivat valeatque moechis,
Quos simul conplexa tenet trecentos,
Nullum amans vere, sed identidem omnium
Ilia rumpens:
Nec meum respectet, ut ante, amorem,
Qui illius culpa cecidit velut prati
Vltimi flos, praetereunte postquam
Tactus aratrost.

XII

Marrucine Asini, manu sinistra
Non belle uteris in ioco atque vino:
Tollis lintea neglegentiorum.
Hoc salsum esse putas? fugit te, inepte:
Quamvis sordida res et invenustast.
Non credis mihi? crede Pollioni
Fratri, qui tua furta vel talento
Mutari velit: est enim leporum
Disertus puer ac facetiarum.

Quare aut hendecasyllabos trecentos
Expecta aut mihi linteum remitte,
Quod me non movet aestimatione,
Verumst mnemosynum mei sodalis.
Nam sudaria Saetaba ex Hibere
Miserunt mihi muneri Fabullus
Et Veranius: haec amem necessest
Et Veraniolum meum et Fabullum.

XIII

Cenabis bene, mi Fabulle, apud me
Paucis, si tibi di favent, diebus,
Si tecum attuleris bonam atque magnam
Cenam, non sine candida puella
Et vino et sale et omnibus cachinnis.
Haec si, inquam, attuleris, venuste noster,
Cenabis bene: nam tui Catulli
Plenus sacculus est aranearum.
Sed contra accipies meros amores
Seu quid suavius elegantiusvest:
Nam unguentum dabo, quod meae puellae
Donarunt Veneres Cupidinesque,
Quod tu cum olfacies, deos rogabis,
Totum ut te faciant, Fabulle, nasum.

XIV

Ni te plus oculis meis amarem,
Iocundissime Calve, munere isto
Odissem te odio Vatiniano:
Nam quid feci ego quidve sum locutus,

Cur me tot male perderes poetis?
Isti di mala multa dent clienti,
Qui tantum tibi misit inpiorum.
Quod si, ut suspicor, hoc novum ac repertum
Munus dat tibi Sulla litterator,
Non est mi male, sed bene ac beate,
Quod non dispereunt tui labores.
Di magni, horribilem et sacrum libellum
Quem tu scilicet ad tuum Catullum
Misti, continuo ut die periret,
Saturnalibus, optimo dierum!
Non non hoc tibi, salse, sic abibit:
Nam, si luxerit, ad librariorum
Curram scrinia, Caesios, Aquinos,
Suffenum, omnia colligam venena,
Ac te his suppliciis remunerabor.
Vos hinc interea valete abite
Illuc, unde malum pedem attulistis,
Saecli incommoda, pessimi poetae.

XIVA

Siqui forte mearum ineptiarum
Lectores eritis manusque vestras
Non horrebitis admovere nobis,
* * * * *

XVII

O Colonia, quae cupis
  Ponte ludere longo,
Et salire paratum habes,
  Sed vereris inepta

Crura ponticuli assulis
Stantis in redivivis,
Ne supinus eat cavaque
In palude recumbat;
Sic tibi bonus ex tua
Pons libidine fiat,
In quo vel Salisubsili
Sacra suscipiantur:
Munus hoc mihi maximi
Da, Colonia, risus.
Quendam municipem meum
De tuo volo ponte
Ire praecipitem in lutum
Per caputque pedesque,
Verum totius ut lacus
Putidaeque paludis
Lividissima maximeque
Est profunda vorago.
Insulsissimus est homo,
Nec sapit pueri instar
Bimuli tremula patris
Dormientis in ulna.
Cui cum sit viridissimo
Nupta flore puella
(Et puella tenellulo
Delicatior haedo,
Adservanda nigerrimis
Diligentius uvis),
Ludere hanc sinit ut lubet,
Nec pili facit uni,
Nec se sublevat ex sua
Parte, sed velut alnus

In fossa Liguri iacet
  Suppernata securi,
Tantundem omnia sentiens
  Quam si nulla sit usquam,
Talis iste meus stupor
  Nil videt, nihil audit,
Ipse qui sit, utrum sit an
  Non sit, id quoque nescit.
Nunc eum volo de tuo
  Ponte mittere pronum,
Si pote stolidum repente
  Excitare veternum
Et supinum animum in gravi
  Derelinquere caeno,
Ferream ut soleam tenaci
  In voragine mula.

XXII

Suffenus iste, Vare, quem probe nosti,
Homost venustus et dicax et urbanus,
Idemque longe plurimos facit versus.
Puto esse ego illi milia aut decem aut plura
Perscripta, nec sic ut fit in palimpseston
Relata : chartae regiae, novi libri,
Novi umbilici, lora rubra, membranae,
Derecta plumbo et pumice omnia aequata.
Haec cum legas tu, bellus ille et urbanus
Suffenus unus caprimulgus aut fossor
Rursus videtur : tantum abhorret ac mutat.
Hoc quid putemus esse ? qui modo scurra
Aut siquid hac re tertius videbatur,

Idem infacetost infacetior rure,
Simul poemata attigit, neque idem umquam
Aequest beatus ac poema cum scribit:
Tam gaudet in se tamque se ipse miratur.
Nimirum idem omnes fallimur, nequest quisquam,
Quem non in aliqua re videre Suffenum
Possis. suus cuique attributus est error:
Sed non videmus manticae quod in tergost.

XXIII

Furi, cui neque servus est neque arca
Nec cimex neque araneus neque ignis,
Verumst et pater et noverca, quorum
Dentes vel silicem comesse possunt,
Est pulchre tibi cum tuo parente
Et cum coniuge lignea parentis
Nec mirum: bene nam valetis omnes,
Pulchre concoquitis, nihil timetis,
Non incendia, non graves ruinas,
Non fata inpia, non dolos veneni,
Non casus alios periculorum.
Atqui corpora sicciora cornu
Aut siquid magis aridumst habetis
Sole et frigore et essuritione.
Quare non tibi sit bene ac beate?

XXV

O Thalle, Thalle, mollior cuniculi capillo
Vel anseris medullula vel imula auricilla
Idemque Thalle turbida rapacior procella,
Remitte pallium mihi meum, quod involasti,

Sudariumque Saetabum catagraphosque Thynos,
Inepte, quae palam soles habere tamquam avita.
Quae nunc tuis ab unguibus reglutina et remitte,
Ne laneum latusculum manusque mollicellas
Inusta turpiter tibi flagella conscribillent,
Et insolenter aestues velut minuta magno
Deprensa navis in mari vesaniente vento.

XXVI

Furi, villula nostra non ad Austri
Flatus oppositast neque ad Favoni
Nec saevi Boreae aut Apeliotae,
Verum ad milia quindecim et ducentos.
O ventum horribilem atque pestilentem!

XXVII

Minister vetuli puer Falerni
Inger mi calices amariores,
Vt lex Postumiae iubet magistrae,
Ebriosa acina ebriosioris.
At vos quo lubet hinc abite, lymphae,
Vini pernicies, et ad severos
Migrate: hic merus est Thyonianus.

XXVIII

Pisonis comites, cohors inanis
Aptis sarcinulis et expeditis,
Verani optime tuque mi Fabulle,
Quid rerum geritis? satisne cum isto
Vappa frigoraque et famem tulistis?

XXX

Alfene immemor atque unanimis false sodalibus,
Iam te nil miseret, dure, tui dulcis amiculi?

Iam me prodere, iam non dubitas fallere, perfide?
Nec facta inpia fallacum hominum caelicolis placent:

Quae tu neglegis, ac me miserum deseris in malis.
Eheu quid faciant, dic, homines, cuive habeant fidem?

Certe tute iubebas animam tradere, inique, me
Inducens in amorem, quasi tuta omnia mi forent.

Idem nunc retrahis te ac tua dicta omnia factaque
Ventos inrita ferre ac nebulas aerias sinis.

Si tu oblitus es, at di meminerunt, meminit Fides,
Quae te ut paeniteat postmodo facti faciet tui.

XXXI

Paene insularum, Sirmio, insularumque
Ocelle, quascumque in liquentibus stagnis
Marique vasto fert uterque Neptunus,
Quam te libenter quamque laetus inviso,
Vix mi ipse credens Thyniam atque Bithynos
Liquisse campos et videre te in tuto.

O quid solutis est beatius curis,
Cum mens onus reponit, ac peregrino
Labore fessi venimus larem ad nostrum
Desideratoque acquiescimus lecto.
Hoc est, quod unumst pro laboribus tantis.
Salve, o venusta Sirmio, atque ero gaude:
Gaudete vosque, o Lydiae lacus undae:
Ridete quidquid est domi cachinnorum.

XXXIV

Dianae sumus in fide
Puellae et pueri integri:
Dianam pueri integri
   Puellaeque canamus.

O Latonia, maximi
Magna progenies Iovis,
Quam mater prope Deliam
   Deposivit olivam,

Montium domina ut fores
Silvarumque virentium
Saltuumque reconditorum
   Amniumque sonantum.

Tu Lucina dolentibus
Iuno dicta puerperis,
Tu potens Trivia et notho's
   Dicta lumine Luna.

Tu cursu, dea, menstruo
Metiens iter annuum
Rustica agricolae bonis
Tecta frugibus exples.

Sis quocumque tibi placet
Sancta nomine, Romulique,
Antique ut solita's, bona
Sospites ope gentem.

XXXV

Poetae tenero, meo sodali
Velim Caecilio, papyre, dicas,
Veronam veniat, Novi relinquens
Comi moenia Lariumque litus:
Nam quasdam volo cogitationes
Amici accipiat sui meique.
Quare, si sapiet, viam vorabit,
Quamvis candida milies puella
Euntem revocet manusque collo
Ambas iniciens roget morari,
Quae nunc, si mihi vera nuntiantur,
Illum deperit inpotente amore:
Nam quo tempore legit incohatam
Dindymi dominam, ex eo misellae
Ignes interiorem edunt medullam.
Ignosco tibi, Sapphica puella
Musa doctior: est enim venuste
Magna Caecilio incohata mater.

XXXVI

Annales Volusi, cacata charta,
Votum solvite pro mea puella:
Nam sanctae Veneri Cupidinique
Vovit, si sibi restitutus essem
Desissemque truces vibrare iambos,
Electissima pessimi poetae
Scripta tartipedi deo daturam
Infelicibus ustulanda lignis.
Et haec pessima se puella vidit
Iocose lepide vovere divis.
Nunc, o caeruleo creata ponto,
Quae sanctum Idalium Vriosque apertos
Quaeque Ancona Cnidumque harundinosam
Colis quaeque Amathunta quaeque Golgos
Quaeque Durrachium Adriae tabernam,
Acceptum face redditumque votum,
Si non inlepidum neque invenustumst.
At vos interea venite in ignem,
Pleni ruris et inficetiarum
Annales Volusi, cacata charta.

XXXVIII

Malest, Cornifici, tuo Catullo,
Malest, me hercule, et est laboriose,
Et magis magis in dies et horas.
Quem tu, quod minimum facillimumquest,
Qua solatus es adlocutione?
Irascor tibi. sic meos amores?
Paulum quid lubet adlocutionis,
Maestius lacrimis Simonideis.

XXXIX

Egnatius, quod candidos habet dentes,
Renidet usque quaque. si ad rei ventumst
Subsellium, cum orator excitat fletum,
Renidet ille. si ad pii rogum fili
Lugetur, orba cum flet unicum mater,
Renidet ille. quidquid est, ubicumquest,
Quodcumque agit, renidet. hunc habet morbum,
Neque elegantem, ut arbitror, neque urbanum.
Quare monendum test mihi, bone Egnati.
Si urbanus esses aut Sabinus aut Tiburs
Aut parcus Vmber aut obesus Etruscus
Aut Lanuvinus ater atque dentatus
Aut Transpadanus, ut meos quoque attingam,
Aut quilubet, qui puriter lavit dentes,
Tamen renidere usque quaque te nollem:
Nam risu inepto res ineptior nullast.

XL

Quaenam te mala mens, miselle Ravide,
Agit praecipitem in meos iambos?
Quis deus tibi non bene advocatus
Vecordem parat excitare rixam?
An ut pervenias in ora vulgi?
Quid vis? qua lubet esse notus optas?
Eris, quandoquidem meos amores
Cum longa voluisti amare poena.

XLIII

Salve, nec minimo puella naso
Nec bello pede nec nigris ocellis
Nec longis digitis nec ore sicco
Nec sane nimis elegante lingua,
Decoctoris amica Formiani.
Ten provincia narrat esse bellam ?
Tecum Lesbia nostra conparatur ?
O saeclum insapiens et infacetum !

XLIV

O funde noster seu Sabine seu Tiburs,
(Nam te esse Tiburtem autumant, quibus non est
Cordi Catullum laedere : at quibus cordist,
Quovis Sabinum pignore esse contendunt)
Sed seu Sabine sive verius Tiburs,
Fui libenter in tua suburbana
Villa malamque pectore expuli tussim,
Non inmerenti quam mihi meus venter,
Dum sumptuosas adpeto, dedit, cenas.
Nam, Sestianus dum volo esse conviva,
Orationem in Antium petitorem
Plenam veneni et pestilentiae legi.
Hic me gravido frigida et frequens tussis
Quassavit usque dum in tuum sinum fugi
Et me recuravi otioque et urtica.
Quare refectus maximas tibi grates
Ago, meum quod non es ulta peccatum.
Nec deprecor iam, si nefaria scripta

Sesti recepso, quin gravidinem et tussim
Non mi, sed ipsi Sestio ferat frigus,
Qui tum vocat me, cum malum librum legi.

XLV

Acmen Septumius suos amores
Tenens in gremio 'mea' inquit 'Acme,
Ni te perdite amo atque amare porro
Omnes sum adsidue paratus annos
Quantum qui pote plurimum perire,
Solus in Libya Indiave tosta
Caesio veniam obvius leoni.'
Hoc ut dixit, Amor, sinistra amanti,
Dextram sternuit adprobationem.
At Acme leviter caput reflectens
Et dulcis pueri ebrios ocellos
Illo purpureo ore saviata
'Sic' inquit 'mea vita Septumille,
Huic uni domino usque serviamus,
Vt multo mihi maior acriorque
Ignis mollibus ardet in medullis.'
Hoc ut dixit, Amor, sinistra ut ante,
Dextram sternuit adprobationem.
Nunc ab auspicio bono profecti
Mutuis animis amant amantur.
Vnam Septumius misellus Acmen
Mavolt quam Syrias Britanniasque:
Vno in Septumio fidelis Acme
Facit delicias libidinesque.
Quis ullos homines beatiores
Vidit quis Venerem auspicatiorem?

XLVI

Iam ver egelidos refert tepores,
Iam caeli furor aequinoctialis
Iocundis Zephyri silescit auris.
Linquantur Phrygii, Catulle, campi
Nicaeaeque ager uber aestuosae:
Ad claras Asiae volemus urbes.
Iam mens praetrepidans avet vagari,
Iam laeti studio pedes vigescunt.
O dulces comitum valete coetus,
Longe quos simul a domo profectos
Diversae variae viae reportant.

XLVII

Porci et Socration, duae sinistrae
Pisonis, scabies famesque munda,
Vos Veraniolo meo et Fabullo
Verpus praeposuit Priapus ille?
Vos convivia lauta sumptuose
De die facitis? mei sodales
Quaerunt in trivio vocationes?

XLVIII

Mellitos oculos tuos, Iuventi,
Siquis me sinat usque basiare,
Vsque ad milia basiem trecenta,
Nec umquam videar satur futurus,
Non si densior aridis aristis
Sit nostrae seges osculationis.

XLIX

Disertissime Romuli nepotum,
Quot sunt quotque fuere, Marce Tulli,
Quotque post aliis erunt in annis,
Gratias tibi maximas Catullus
Agit pessimus omnium poeta,
Tanto pessimus omnium poeta
Quanto tu optimus omnium patronus.

L

Hesterno, Licini, die otiosi
Multum lusimus in meis tabellis,
Vt convenerat esse delicatos.
Scribens versiculos uterque nostrum
Ludebat numero modo hoc modo illoc,
Reddens mutua per iocum atque vinum.
Atque illinc abii tuo lepore
Incensus, Licini, facetiisque,
Vt nec me miserum cibus iuvaret,
Nec somnus tegeret quiete ocellos,
Sed toto indomitus furore lecto
Versarer cupiens videre lucem,
Vt tecum loquerer, simulque ut essem.
At defessa labore membra postquam
Semimortua lectulo iacebant,
Hoc, iocunde, tibi poema feci,
Ex quo perspiceres meum dolorem.
Nunc audax cave sis, precesque nostras,
Oramus, cave despuas, ocelle,
Ne poenas Nemesis reposcat a te.
Est vemens dea: laedere hanc caveto.

LI

Ille mi par esse deo videtur,
Ille, si fas est, superare divos,
Qui sedens adversus identidem te
    Spectat et audit
Dulce ridentem, misero quod omnis
Eripit sensus mihi: nam simul te,
Lesbia, aspexi, nihil est super mi
    Vocis et artis.
Lingua sed torpet, tenuis sub artus
Flamma demanat, sonitu suopte
Tintinant aures, gemina teguntur
    Lumina nocte.

LIa

Otium, Catulle, tibi molestumst:
Otio exultas nimiumque gestis.
Otium et reges prius et beatas
    Perdidit urbes.

LII

Quid est, Catulle? quid moraris emori?
Sella in curuli struma Nonius sedet,
Per consulatum perierat Vatinius:
Quid est, Catulle? quid moraris emori?

LIII

Risi nescio quem modo e corona,
Qui, cum mirifice Vatiniana
Meus crimina Calvus explicasset,
Admirans ait haec manusque tollens,
'Di magni, salaputium disertum!'

LIVa

Irascere iterum meis iambis
Inmerentibus, unice imperator.

LX

Num te leaena montibus Libystinis
Aut Scylla latrans infima inguinum parte
Tam mente dura procreavit ac taetra,
Vt supplicis vocem in novissimo casu
Contemptam haberes a! nimis fero corde?

LXI

Collis o Heliconii
Cultor, Vraniae genus,
Qui rapis teneram ad virum
Virginem, o Hymenaee Hymen,
Io Hymen Hymenaee,

Cinge tempora floribus
Suave olentis amaraci,
Flammeum cape, laetus huc
Huc veni niveo gerens
  Luteum pede soccum,

Excitusque hilari die
Nuptialia concinens
Voce carmina tinnula
Pelle humum pedibus, manu
  Pineam quate taedam.

Namque Vinia Manlio,
Qualis Idalium colens
Venit ad Phrygium Venus
Iudicem, bona cum bona
  Nubet alite virgo,

Floridis velut enitens
Myrtus Asia ramulis,
Quos Hamadryades deae
Ludicrum sibi rosido
  Nutriunt umore.

Quare age huc aditum ferens
Perge linquere Thespiae
Rupis Aonios specus,
Nympha quos super inrigat
  Frigerans Aganippe,

Ac domum dominam voca
Coniugis cupidam novi,
Mentem amore revinciens,
Vt tenax hedera huc et huc
  Arborem inplicat errans.

Vosque item simul, integrae
Virgines, quibus advenit
Par dies, agite in modum
Dicite 'o Hymenaee Hymen,
Io Hymen Hymenaee,'

Vt lubentius, audiens
Se citarier ad suom
Munus, huc aditum ferat
Dux bonae Veneris, boni
Coniugator amoris.

Quis deus magis anxiis
Est petendus amantibus?
Quem colent homines magis
Caelitum? o Hymenaee Hymen,
Io Hymen Hymenaee.

Te suis tremulus parens
Invocat, tibi virgines
Zonula soluunt sinus,
Te timens cupida novus
Captat aure maritus.

Tu fero iuveni in manus
Floridam ipse puellulam
Dedis a gremio suae
Matris, o Hymenaee Hymen,
Io Hymen Hymenaee.

Nil potest sine te Venus,
Fama quod bona conprobet,
Commodi capere: at potest
Te volente. quis huic deo
Conpararier ausit?

Nulla quit sine te domus
Liberos dare, nec parens
Stirpe nitier: at potest
Te volente. quis huic deo
Conpararier ausit?

Quae tuis careat sacris,
Non queat dare praesides
Terra finibus: at queat
Te volente. quis huic deo
Conpararier ausit?

Claustra pandite ianuae,
Virgo ades. viden ut faces
Splendidas quatiunt comas?
Tardet ingenuus pudor:
* * *

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* * *
Quem tamen magis audiens
Flet, quod ire necesse est.

Flere desine. non tibi, Au-
runculeia, periculumst,
Nequa femina pulchrior
Clarum ab Oceano diem
Viderit venientem.

Talis in vario solet
Divitis domini hortulo
Stare flos hyacinthinus.
Sed moraris, abit dies:
Prodeas, nova nupta.

Prodeas, nova nupta, si
Iam videtur, et audias
Nostra verba. vide ut faces
Aureas quatiunt comas:
Prodeas, nova nupta.

Tollite, o pueri, faces:
Flammeum video venire.
Ite, concinite in modum
'Io Hymen Hymenaee io,
Io Hymen Hymenaee.'

En tibi domus ut potens
Et beata viri tui,
Quae tibi sine serviat
(Io Hymen Hymenaee io,
Io Hymen Hymenaee),

Vsque dum tremulum movens
Cana tempus anilitas
Omnia omnibus adnuit.
Io Hymen Hymenaee io,
Io Hymen Hymenaee.

Transfer omine cum bono
Limen aureolos pedes,
Rasilemque subi forem.
Io Hymen Hymenaee io,
Io Hymen Hymenaee.

Aspice, unus ut accubans
Vir tuus Tyrio in toro
Totus inmineat tibi.
Io Hymen Hymenaee io,
Io Hymen Hymenaee.

Illi non minus ac tibi
Pectore uritur intimo
Flamma, sed penite magis.
Io Hymen Hymenaee io,
Io Hymen Hymenaee.

Mitte brachiolum teres,
Praetextate, puellulae:
Iam cubile adeat viri.
Io Hymen Hymenaee io,
Io Hymen Hymenaee.

Vos bonae senibus viris
Cognitae bene feminae,
Collocate puellulam.
Io Hymen Hymenaee io,
Io Hymen Hymenaee.

Iam licet venias, marite:
Vxor in thalamo tibist
Ore floridulo nitens,
Alba parthenice velut
Luteumve papaver.

At, marite, (ita me iuvent
Caelites) nihilo minus
Pulcher es, neque te Venus
Neglegit. sed abit dies:
Perge, ne remorare.

Non diu remoratus es,
Iam venis. bona te Venus
Iuverit, quoniam palam
Quod cupis capis et bonum
Non abscondis amorem.

Ille pulveris Africi
Siderumque micantium
Subducat numerum prius,
Qui vostri numerare volt
    Multa milia ludi.

Ludite ut lubet, et brevi
Liberos date. non decet
Tam vetus sine liberis
Nomen esse, sed indidem
    Semper ingenerari.

Torquatus volo parvulus
Matris e gremio suae
Porrigens teneras manus
Dulce rideat ad patrem
    Semhiante labello.

Sit suo similis patri
Manlio et facile insciis
Noscitetur ab omnibus
Et pudicitiam suae
    Matris indicet ore.

Talis illius a bona
Matre laus genus adprobet,
Qualis unica ab optima
Matre Telemacho manet
    Fama Penelopeo.

Claudite ostia, virgines:
Lusimus satis. at, boni
Coniuges, bene vivite et
Munere adsiduo valentem
    Exercete iuventam.

LXII

Vesper adest, iuvenes, consurgite: Vesper Olympo
Expectata diu vix tandem lumina tollit.
Surgere iam tempus, iam pingues linquere mensas,
Iam veniet virgo, iam dicetur Hymenaeus.
  Hymen o Hymenaee, Hymen ades o Hymenaee!

Cernitis, innuptae, iuvenes? consurgite contra:
Nimirum Oetaeos ostendit noctifer ignes.
Sic certest; viden ut perniciter exiluere?
Non temere exiluere, canent quod vincere par est.
  Hymen o Hymenaee, Hymen ades o Hymenaee!

Non facilis nobis, aequales, palma paratast,
Adspicite, innuptae secum ut meditata requirunt.
Non frustra meditantur, habent memorabile quod sit.
Nec mirum, penitus quae tota mente laborent.
Nos alio mentes, alio divisimus aures:
Iure igitur vincemur, amat victoria curam.
Quare nunc animos saltem convertite vestros,
Dicere iam incipient, iam respondere decebit.
  Hymen o Hymenaee, Hymen ades o Hymenaee.

Hespere, qui caelo fertur crudelior ignis?
Qui natam possis conplexu avellere matris,
Conplexu matris retinentem avellere natam
Et iuveni ardenti castam donare puellam.
Quid faciunt hostes capta crudelius urbe?
  Hymen o Hymenaee, Hymen ades o Hymenaee!

Hespere, qui caelo lucet iocundior ignis?
Qui desponsa tua firmes conubia flamma,
Quae pepigere viri, pepigerunt ante parentes
Nec iunxere prius quam se tuus extulit ardor.
Quid datur a divis felici optatius hora?

Hymen o Hymenaee, Hymen ades o Hymenaee!

* * *

Hesperus e nobis, aequales, abstulit unam

* * *

Hymen o Hymenaee, Hymen ades o Hymenaee!

* * *

Namque tuo adventu vigilat custodia semper.
Nocte latent fures, quos idem saepe revertens,
Hespere, mutato conprendis nomine Eous.
At libet innuptis ficto te carpere questu.
Quid tum, si carpunt, tacita quem mente requirunt?

Hymen o Hymenaee, Hymen ades o Hymenaee!

Vt flos in saeptis secretus nascitur hortis,
Ignotus pecori, nullo convolsus aratro,
Quem mulcent aurae, firmat sol, educat imber,

. . . .

Multi illum pueri, multae optavere puellae:
Idem cum tenui carptus defloruit ungui,
Nulli illum pueri, nullae optavere puellae:
Sic virgo, dum intacta manet, dum cara suis est;
Cum castum amisit polluto corpore florem,
Nec pueris iocunda manet, nec cara puellis.

Hymen o Hymenaee, Hymen ades o Hymenaee!

Vt vidua in nudo vitis quae nascitur arvo
Numquam se extollit, numquam mitem educat uvam,
Sed tenerum prono deflectens pondere corpus
Iam iam contingit summum radice flagellum;
Hanc nulli agricolae, nulli coluere bubulci:
At si forte eademst ulmo coniuncta marito,
Multi illam agricolae, multi coluere bubulci:
Sic virgo dum intacta manet, dum inculta senescit;
Cum par conubium maturo tempore adeptast,
Cara viro magis et minus est invisa parenti.

Hymen o Hymenaee, Hymen ades o Hymenaee!

At tu ne pugna cum tali coniuge virgo.
Non aequomst pugnare, pater cui tradidit ipse,
Ipse pater cum matre, quibus parere necessest.
Virginitas non tota tuast, ex parte parentumst,
Tertia pars patrist, pars est data tertia matri,
Tertia sola tuast: noli pugnare duobus,
Qui genero sua iura simul cum dote dederunt.

Hymen o Hymenaee, Hymen ades o Hymenaee!

LXIII

Super alta vectus Attis celeri rate maria
Phrygium ut nemus citato cupide pede tetigit
Adiitque opaca silvis redimita loca deae,
Stimulatus ibi furenti rabie, vagus animis,
Devolsit ile acuto sibi pondere silicis.
Itaque ut relicta sensit sibi membra sine viro,
Etiam recente terrae sola sanguine maculans
Niveis citata cepit manibus leve typanum,

Typanum tuom, Cybebe, tua, mater, initia,
Quatiensque terga tauri teneris cava digitis
Canere haec suis adortast tremebunda comitibus.
'Agite ite ad alta, Gallae, Cybeles nemora simul,
Simul ite, Dindymenae dominae vaga pecora,
Aliena quae petentes velut exules loca
Sectam meam executae duce me mihi comites
Rabidum salum tulistis truculentaque pelagi
Et corpus evirastis Veneris nimio odio,
Hilarate ero citatis erroribus animum.
Mora tarda mente cedat: simul ite, sequimini
Phrygiam ad domum Cybebes, Phrygia ad nemora deae,
Vbi cymbalum sonat vox, ubi tympana reboant,
Tibicen ubi canit Phryx curvo grave calamo,
Vbi capita Maenades vi iaciunt ederigerae,
Vbi sacra sancta acutis ululatibus agitant,
Vbi suevit illa divae volitare vaga cohors:
Quo nos decet citatis celerare tripudiis.'
Simul haec comitibus Attis cecinit notha mulier,
Thiasus repente linguis trepidantibus ululat,
Leve tympanum remugit, cava cymbala recrepant,
Viridem citus adit Idam properante pede chorus.
Furibunda simul anhelans vaga vadit, animam agens,
Comitata tympano Attis per opaca nemora dux,
Veluti iuvenca vitans onus indomita iugi:
Rapidae ducem sequuntur Gallae properipedem.
Itaque ut domum Cybebes tetigere lassulae,
Nimio e labore somnum capiunt sine Cerere.
Piger his labante langore oculos sopor operit:
Abit in quiete molli rabidus furor animi.
Sed ubi oris aurei Sol radiantibus oculis

Lustravit aethera album, sola dura, mare ferum,
Pepulitque noctis umbras vegetis sonipedibus,
Ibi Somnus excitam Attin fugiens citus abiit:
Trepidante eum recepit dea Pasithea sinu.
Ita de quiete molli rapida sine rabie
Simul ipsa pectore Attis sua facta recoluit,
Liquidaque mente vidit sine queis ubique foret,
Animo aestuante rursum reditum ad vada tetulit.
Ibi maria vasta visens lacrimantibus oculis,
Patriam allocuta maestast ita voce miseriter.
'Patria o mei creatrix, patria o mea genetrix,
Ego quam miser relinquens, dominos ut erifugae
Famuli solent, ad Idae tetuli nemora pedem,
Vt aput nivem et ferarum gelida stabula forem
Et earum omnia adirem furibunda latibula?
Vbinam aut quibus locis te positam, patria, reor?
Cupit ipsa pupula ad te sibi dirigere aciem,
Rabie fera carens dum breve tempus animus est.
Egone a mea remota haec ferar in nemora domo?
Patria, bonis, amicis, genitoribus abero?
Abero foro, palaestra, stadio et gymnasiis?
Miser a miser, querendumst etiam atque etiam, anime.
Quod enim genus figuraest, ego non quod habuerim?
Ego mulier, ego adolescens, ego ephebus, ego puer,
Ego gymnasi fui flos, ego eram decus olei:
Mihi ianuae frequentes, mihi limina tepida,
Mihi floridis corollis redimita domus erat,
Linquendum ubi esset orto mihi sole cubiculum.
Ego nunc deum ministra et Cybeles famula ferar?
Ego Maenas, ego mei pars, ego vir sterilis ero?
Ego viridis algida Idae nive amicta loca colam?
Ego vitam agam sub altis Phrygiae columinibus,

Vbi cerva silvicultrix, ubi aper nemorivagus ?
Iam iam dolet quod egi, iam iamque paenitet.'
Roseis ut huic labellis sonitus citus abiit,
Geminas deorum ad aures nova nuntia referens,
Ibi iuncta iuga resolvens Cybele leonibus
Laevumque pecoris hostem stimulans ita loquitur.
'Agedum' inquit 'age ferox i, fac ut hunc furor *agitet*,
Fac uti furoris ictu reditum in nemora ferat,
Mea libere nimis qui fugere imperia cupit.
Age caede terga cauda, tua verbera patere,
Fac cuncta mugienti fremitu loca retonent,
Rutilam ferox torosa cervice quate iubam.'
Ait haec minax Cybebe religatque iuga manu.
Ferus ipse sese adhortans rapidum incitat animo,
Vadit, fremit, refringit virgulta pede vago.
At ubi umida albicantis loca litoris adiit,
Teneramque vidit Attin prope marmora pelagi,
Facit impetum : illa demens fugit in nemora fera :
Ibi semper omne vitae spatium famula fuit.
Dea magna, dea Cybebe, dea domina Dindymi,
Procul a mea tuus sit furor omnis, era, domo :
Alios age incitatos, alios age rabidos.

LXIV

Peliaco quondam prognatae vertice pinus
Dicuntur liquidas Neptuni nasse per undas
Phasidos ad fluctus et fines Aeetaeos,
Cum lecti iuvenes, Argivae robora pubis,
Auratam optantes Colchis avertere pellem
Ausi sunt vada salsa cita decurrere puppi,

Caerula verrentes abiegnis aequora palmis.
Diva quibus retinens in summis urbibus arces
Ipsa levi fecit volitantem flamine currum,
Pinea coniungens inflexae texta carinae.
Illa rudem cursu prima imbuit Amphitriten.
Quae simul ac rostro ventosum proscidit aequor,
Tortaque remigio spumis incanduit unda,
Emersere feri canenti e gurgite vultus
Aequoreae monstrum Nereides admirantes.
Illa atque haud alia viderunt luce marinas
Mortales oculi nudato corpore Nymphas
Nutricum tenus extantes e gurgite cano.
Tum Thetidis Peleus incensus fertur amore,
Tum Thetis humanos non despexit hymenaeos,
Tum Thetidi pater ipse iugandum Pelea sensit.
O nimis optato saeclorum tempore nati
Heroes, salvete, deum genus, o bona matrum
Progenies salvete iterumque iterumque bonarum.
Vos ego saepe meo, vos carmine conpellabo,
Teque adeo eximie taedis felicibus aucte
Thessaliae columen Peleu, cui Iuppiter ipse,
Ipse suos divom genitor concessit amores.
Tene Thetis tenuit pulcherrima Nereine?
Tene suam Tethys concessit ducere neptem,
Oceanusque, mari totum qui amplectitur orbem?
Quae simul optatae finito tempore luces
Advenere, domum conventu tota frequentat
Thessalia, oppletur laetanti regia coetu:
Dona ferunt prae se, declarant gaudia voltu.
Deseritur Scyros, linquunt Phthiotica Tempe,
Crannonisque domos ac moenia Larisaea,
Pharsalum coeunt, Pharsalia tecta frequentant.

Rura colit nemo, mollescunt colla iuvencis,
Non humilis curvis purgatur vinea rastris,
Non glaebam prono convellit vomere taurus,
Non falx attenuat frondatorum arboris umbram,
Squalida desertis rubigo infertur aratris.
Ipsius at sedes, quacumque opulenta recessit
Regia, fulgenti splendent auro atque argento.
Candet ebur soliis, collucent pocula mensae,
Tota domus gaudet regali splendida gaza.
Pulvinar vero divae geniale locatur
Sedibus in mediis, Indo quod dente politum
Tincta tegit roseo conchyli purpura fuco.
    Haec vestis priscis hominum variata figuris
Heroum mira virtutes indicat arte.
Namque fluentisono prospectans litore Diae
Thesea cedentem celeri cum classe tuetur
Indomitos in corde gerens Ariadna furores,
Necdum etiam sese quae visit visere credit,
Vt pote fallaci quae tum primum excita somno
Desertam in sola miseram se cernat arena.
Inmemor at iuvenis fugiens pellit vada remis,
Inrita ventosae linquens promissa procellae.
Quem procul ex alga maestis Minois ocellis,
Saxea ut effigies bacchantis, prospicit, eheu,
Prospicit et magnis curarum fluctuat undis,
Non flavo retinens subtilem vertice mitram,
Non contecta levi velatum pectus amictu,
Non tereti strophio lactentes vincta papillas,
Omnia quae toto delapsa e corpore passim
Ipsius ante pedes fluctus salis adludebant.
Sed neque tum mitrae neque tum fluitantis amictus
Illa vicem curans toto ex te pectore, Theseu,

Toto animo, tota pendebat perdita mente.
A misera, adsiduis quam luctibus externavit
Spinosas Erycina serens in pectore curas
Illa tempestate, ferox quo ex tempore Theseus
Egressus curvis e litoribus Piraei
Attigit iniusti regis Gortynia tecta.
Nam perhibent olim crudeli peste coactam
Androgeoneae poenas exolvere caedis
Electos iuvenes simul et decus innuptarum
Cecropiam solitam esse dapem dare Minotauro.
Quis angusta malis cum moenia vexarentur,
Ipse suum Theseus pro caris corpus Athenis
Proicere optavit potius quam talia Cretam
Funera Cecropiae nec funera portarentur,
Atque ita nave levi nitens ac lenibus auris
Magnanimum ad Minoa venit sedesque superbas.
Hunc simul ac cupido conspexit lumine virgo
Regia, quam suavis expirans castus odores
Lectulus in molli conplexu matris alebat,
Quales Eurotae progignunt flumina myrtus
Aurave distinctos educit verna colores,
Non prius ex illo flagrantia declinavit
Lumina, quam cuncto concepit corpore flammam
Funditus atque imis exarsit tota medullis
Heu misere exagitans inmiti corde furores.
Sancte puer, curis hominum qui gaudia misces,
Quaeque regis Golgos quaeque Idalium frondosum,
Qualibus incensam iactastis mente puellam
Fluctibus in flavo saepe hospite suspirantem !
Quantos illa tulit languenti corde timores !
Quam tum saepe magis fulgore expalluit auri !
Cum saevum cupiens contra contendere monstrum

Aut mortem oppeteret Theseus aut praemia laudis.
Non ingrata tamen frustra munuscula divis
Promittens tacito succendit vota labello.
Nam velut in summo quatientem brachia Tauro
Quercum aut conigeram sudanti cortice pinum
Indomitus turbo contorquens flamine robur
Eruit (illa procul radicitus exturbata
Prona cadit, lateque effunditur obvia frangens),
Sic domito saevum prostravit corpore Theseus
Nequiquam vanis iactantem cornua ventis.
Inde pedem sospes multa cum laude reflexit
Errabunda regens tenui vestigia filo,
Ne labyrintheis e flexibus egredientem
Tecti frustraretur inobservabilis error.
Sed quid ego a primo digressus carmine plura
Conmemorem, ut linquens genitoris filia voltum,
Vt consanguineae conplexum, ut denique matris,
Quae misera in gnata deperdita laetabatur,
Omnibus his Thesei dulcem praeoptarit amorem,
Aut ut vecta rati spumosa ad litora Diae
Venerit, aut ut eam devinctam lumina somno
Liquerit inmemori discedens pectore coniunx ?
Saepe illam perhibent ardenti corde furentem
Clarisonas imo fudisse e pectore voces,
Ac tum praeruptos tristem conscendere montes,
Vnde aciem in pelagi vastos protenderet aestus,
Tum tremuli salis adversas procurrere in undas
Mollia nudatae tollentem tegmina surae,
Atque haec extremis maestam dixisse querellis,
Frigidulos udo singultus ore cientem.
'Sicine me patriis avectam, perfide, ab oris,
Perfide, deserto liquisti in litore, Theseu ?

Sicine discedens neglecto numine divom
Inmemor a, devota domum periuria portas?
Nullane res potuit crudelis flectere mentis
Consilium? tibi nulla fuit clementia praesto,
Inmite ut nostri vellet miserescere pectus?
At non haec quondam blanda promissa dedisti
Voce mihi: non haec misera sperare iubebas,
Sed conubia laeta, sed optatos hymenaeos:
Quae cuncta aerii discerpunt irrita venti.
Iam iam nulla viro iuranti femina credat,
Nulla viri speret sermones esse fideles;
Quis dum aliquid cupiens animus praegestit apisci,
Nil metuunt iurare, nihil promittere parcunt:
Sed simul ac cupidae mentis satiata libidost,
Dicta nihil meminere, nihil periuria curant.
Certe ego te in medio versantem turbine leti
Eripui, et potius germanum amittere crevi,
Quam tibi fallaci supremo in tempore dessem.
Pro quo dilaceranda feris dabor alitibusque
Praeda, neque iniecta tumulabor mortua terra.
Quaenam te genuit sola sub rupe leaena?
Quod mare conceptum spumantibus expuit undis?
Quae Syrtis, quae Scylla rapax, quae vasta Charybdis?
Talia qui reddis pro dulci praemia vita.
Si tibi non cordi fuerant conubia nostra,
Saeva quod horrebas prisci praecepta parentis,
At tamen in vostras potuisti ducere sedes,
Quae tibi iocundo famularer serva labore,
Candida permulcens liquidis vestigia lymphis
Purpureave tuum consternens veste cubile.
Sed quid ego ignaris nequiquam conqueror auris,
Externata malo, quae nullis sensibus auctae

Nec missas audire queunt nec reddere voces?
Ille autem prope iam mediis versatur in undis,
Nec quisquam adparet vacua mortalis in alga.
Sic nimis insultans extremo tempore saeva
Fors etiam nostris invidit questibus aures.
Iuppiter omnipotens, utinam ne tempore primo
Gnosia Cecropiae tetigissent litora puppes,
Indomito nec dira ferens stipendia tauro
Perfidus in Creta religasset navita funem,
Nec malus hic celans dulci crudelia forma
Consilia in nostris requiesset sedibus hospes!
Nam quo me referam? quali spe perdita nitar?
Idomeneosne petam montes? a, gurgite lato
Discernens ponti truculentum dividit aequor?
An patris auxilium sperem? quemne ipsa reliqui,
Respersum iuvenem fraterna caede secuta?
Coniugis an fido consoler memet amore,
Quine fugit lentos incurvans gurgite remos?
Praeterea nullo litus, sola insula, tecto,
Nec patet egressus pelagi cingentibus undis:
Nulla fugae ratio, nulla spes: omnia muta,
Omnia sunt deserta, ostentant omnia letum.
Non tamen ante mihi languescent lumina morte,
Nec prius a fesso secedent corpore sensus,
Quam iustam a divis exposcam prodita multam,
Caelestumque fidem postrema conprecer hora.
Quare facta virum multantes vindice poena,
Eumenides, quibus anguino redimita capillo
Frons expirantis praeportat pectoris iras,
Huc huc adventate, meas audite querellas,
Quas ego vae! misera extremis proferre medullis
Cogor inops, ardens, amenti caeca furore.

Quae quoniam verae nascuntur pectore ab imo,
Vos nolite pati nostrum vanescere luctum,
Sed quali solam Theseus me mente reliquit,
Tali mente, deae, funestet seque suosque.'
Has postquam maesto profudit pectore voces,
Supplicium saevis exposcens anxia factis,
Adnuit invicto caelestum numine rector,
Quo motu tellus atque horrida contremuerunt
Aequora concussitque micantia sidera mundus.
Ipse autem caeca mentem caligine Theseus
Consitus oblito dimisit pectore cuncta,
Quae mandata prius constanti mente tenebat,
Dulcia nec maesto sustollens signa parenti
Sospitem Erechtheum se ostendit visere portum.
Namque ferunt olim, classi cum moenia divae
Linquentem gnatum ventis concrederet Aegeus,
Talia conplexum iuveni mandata dedisse.
'Gnate mihi longa iocundior unice vita,
Gnate, ego quem in dubios cogor dimittere casus,
Reddite in extrema nuper mihi fine senectae,
Quandoquidem fortuna mea ac tua fervida virtus
Eripit invito mihi te, cui languida nondum
Lumina sunt gnati cara saturata figura:
Non ego te gaudens laetanti pectore mittam,
Nec te ferre sinam fortunae signa secundae,
Sed primum multas expromam mente querellas,
Canitiem terra atque infuso pulvere foedans,
Inde infecta vago suspendam lintea malo,
Nostros ut luctus nostraeque incendia mentis
Carbasus obscurata dicet ferrugine Hibera.
Quod tibi si sancti concesserit incola Itoni,
Quae nostrum genus ac sedes defendere Erechthei

Adnuit, ut tauri respergas sanguine dextram,
Tum vero facito ut memori tibi condita corde
Haec vigeant mandata, nec ulla oblitteret aetas,
Vt simul ac nostros invisent lumina colles,
Funestam antennae deponant undique vestem,
Candidaque intorti sustollant vela rudentes,
Quam primum cernens ut laeta gaudia mente
Agnoscam, cum te reducem aetas prospera sistet.'
Haec mandata prius constanti mente tenentem
Thesea ceu pulsae ventorum flamine nubes
Aerium nivei montis liquere cacumen.
At pater, ut summa prospectum ex arce petebat,
Anxia in adsiduos absumens lumina fletus,
Cum primum infecti conspexit lintea veli,
Praecipitem sese scopulorum e vertice iecit,
Amissum credens inmiti Thesea fato.
Sic funesta domus ingressus tecta paterna
Morte ferox Theseus qualem Minoidi luctum
Obtulerat mente inmemori talem ipse recepit.
Quae tamen aspectans cedentem maesta carinam
Multiplices animo volvebat saucia curas.
At parte ex alia florens volitabat Iacchus
Cum thiaso Satyrorum et Nysigenis Silenis,
Te quaerens, Ariadna, tuoque incensus amore.

. . . .

Quae tum alacres passim lymphata mente furebant
Euhoe bacchantes, euhoe capita inflectentes.
Harum pars tecta quatiebant cuspide thyrsos,
Pars e divolso iactabant membra iuvenco,
Pars sese tortis serpentibus incingebant,
Pars obscura cavis celebrabant orgia cistis,

Orgia, quae frustra cupiunt audire profani,
Plangebant aliae proceris tympana palmis
Aut tereti tenues tinnitus aere ciebant,
Multis raucisonos efflabant cornua bombos
Barbaraque horribili stridebat tibia cantu.
  Talibus amplifice vestis decorata figuris
Pulvinar conplexa suo velabat amictu.
Quae postquam cupide spectando Thessala pubes
Expletast, sanctis coepit decedere divis.
Hic, qualis flatu placidum mare matutino
Horrificans Zephyrus proclivas incitat undas
Aurora exoriente vagi sub limina Solis,
Quae tarde primum clementi flamine pulsae
Procedunt (leni resonant plangore cachinni),
Post vento crescente magis magis increbescunt
Purpureaque procul nantes a luce refulgent,
Sic tum vestibuli linquentes regia tecta
Ad se quisque vago passim pede discedebant.
Quorum post abitum princeps e vertice Peli
Advenit Chiron portans silvestria dona:
Nam quoscumque ferunt campi, quos Thessala magnis
Montibus ora creat, quos propter fluminis undas
Aura aperit flores tepidi fecunda Favoni,
Hos indistinctis plexos tulit ipse corollis,
Quo permulsa domus iocundo risit odore.
Confestim Penios adest, viridantia Tempe,
Tempe, quae silvae cingunt super inpendentes,
Naiasin linquens Doris celebranda choreis,
Non vacuus: namque ille tulit radicitus altas
Fagos ac recto proceras stipite laurus,
Non sine nutanti platano lentaque sorore

Flammati Phaethontis et aeria cupressu.
Haec circum sedes late contexta locavit,
Vestibulum ut molli velatum fronde vireret.
Post hunc consequitur sollerti corde Prometheus,
Extenuata gerens veteris vestigia poenae,
Quam quondam silici restrictus membra catena
Persolvit pendens e verticibus praeruptis.
Inde pater divom sancta cum coniuge natisque
Advenit caelo, te solum, Phoebe, relinquens
Vnigenamque simul cultricem montibus Idri :
Pelea nam tecum pariter soror aspernatast
Nec Thetidis taedas voluit celebrare iugalis.
Qui postquam niveis flexerunt sedibus artus,
Large multiplici constructae sunt dape mensae,
Cum interea infirmo quatientes corpora motu
Veridicos Parcae coeperunt edere cantus.
His corpus tremulum conplectens undique vestis
Candida purpurea talos incinxerat ora,
Annoso niveae residebant vertice vittae,
Aeternumque manus carpebant rite laborem.
Laeva colum molli lana retinebat amictum,
Dextera tum leviter deducens fila supinis
Formabat digitis, tum prono in pollice torquens
Libratum tereti versabat turbine fusum,
Atque ita decerpens aequabat semper opus dens,
Laneaque aridulis haerebant morsa labellis,
Quae prius in levi fuerant extantia filo :
Ante pedes autem candentis mollia lanae
Vellera virgati custodibant calathisci.
Haec tum clarisona pectentes vellera voce
Talia divino fuderunt carmine fata,
Carmine, perfidiae quod post nulla arguet aetas.

O decus eximium magnis virtutibus augens,
Emathiae tutamen opis, clarissime nato,
Accipe, quod laeta tibi pandunt luce sorores,
Veridicum oraclum. sed vos, quae fata sequuntur,
Currite ducentes subtegmina, currite, fusi.

Adveniet tibi iam portans optata maritis
Hesperus, adveniet fausto cum sidere coniunx,
Quae tibi flexanimo mentem perfundat amore
Languidulosque paret tecum coniungere somnos,
Levia substernens robusto brachia collo.
Currite ducentes subtegmina, currite, fusi.

Nulla domus tales umquam contexit amores,
Nullus amor tali coniunxit foedere amantes,
Qualis adest Thetidi, qualis concordia Peleo.
Currite ducentes subtegmina, currite, fusi.

Nascetur vobis expers terroris Achilles,
Hostibus haud tergo, sed forti pectore notus,
Qui persaepe vago victor certamine cursus
Flammea praevertet celeris vestigia cervae.
Currite ducentes subtegmina, currite, fusi.

Non illi quisquam bello se conferet heros,
Cum Phrygii Teucro manabunt sanguine campi,
Troicaque obsidens longinquo moenia bello
Periuri Pelopis vastabit tertius heres.
Currite ducentes subtegmina, currite, fusi.

Illius egregias virtutes claraque facta
Saepe fatebuntur gnatorum in funere matres,
Cum in cinerem canos solvent a vertice crines
Putridaque infirmis variabunt pectora palmis.
Currite ducentes subtegmina, currite, fusi.

Namque velut densas praecerpens cultor aristas
Sole sub ardenti flaventia demetit arva,
Troiugenum infesto prosternet corpora ferro.
    Currite ducentes subtegmina, currite, fusi.

Testis erit magnis virtutibus unda Scamandri,
Quae passim rapido diffunditur Hellesponto,
Cuius iter caesis angustans corporum acervis
Alta tepefaciet permixta flumina caede.
    Currite ducentes subtegmina, currite, fusi.

Denique testis erit morti quoque reddita praeda,
Cum teres excelso coacervatum aggere bustum
Excipiet niveos percussae virginis artus
    Currite ducentes subtegmina, currite fusi.

Nam simul ac fessis dederit fors copiam Achivis
Vrbis Dardaniae Neptunia solvere vincla,
Alta Polyxenia madefient caede sepulcra,
Quae, velut ancipiti succumbens victima ferro,
Proiciet truncum submisso poplite corpus.
    Currite ducentes subtegmina, currite, fusi.

Quare agite optatos animi coniungite amores.
Accipiat coniunx felici foedere divam,
Dedatur cupido iamdudum nupta marito.
    Currite ducentes subtegmina, currite, fusi.

Talia praefantes quondam felici Pelei
Carmina divino cecinerunt pectore Parcae.
Praesentes namque ante domos invisere castas
Heroum et sese mortali ostendere coetu
Caelicolae nondum spreta pietate solebant.
Saepe pater divom templo in fulgente, revisens,

Annua cum festis venissent sacra diebus,
Conspexit terra centum procumbere tauros.
Saepe vagus Liber Parnasi vertice summo
Thyiadas effusis euhantes crinibus egit,
Cum Delphi tota certatim ex urbe ruentes
Acciperent laeti divom fumantibus aris.
Saepe in letifero belli certamine Mavors
Aut rapidi Tritonis era aut Rhamnusia virgo
Armatas hominumst praesens hortata catervas.
Sed postquam tellus scelerest imbuta nefando,
Iustitiamque omnes cupida de mente fugarunt,
Perfudere manus fraterno sanguine fratres,
Destitit extinctos natus lugere parentes,
Optavit genitor primaevi funera nati,
Liber ut innuptae poteretur flore novercae,
Omnia fanda nefanda malo permixta furore
Iustificam nobis mentem avertere deorum.
Quare nec tales dignantur visere coetus,
Nec se contingi patiuntur lumine claro.

LXV

Etsi me adsiduo confectum cura dolore
  Sevocat a doctis, Ortale, virginibus,
Nec potis est dulces Musarum expromere fetus
  Mens animi, tantis fluctuat ipsa malis :
Namque mei nuper Lethaeo gurgite fratris
  Pallidulum manans adluit unda pedem,
Troia Rhoeteo quem subter litore tellus
  Ereptum nostris obterit ex oculis—
Adloquar, audiero numquam tua *facta* loquentem,
  Numquam ego te, vita frater amabilior,

Aspiciam posthac. at certe semper amabo,
Semper maesta tua carmina morte canam,
Qualia sub densis ramorum concinit umbris
Daulias absumpti fata gemens Ityli—
Sed tamen in tantis maeroribus, Ortale, mitto
Haec expressa tibi carmina Battiadae,
Ne tua dicta vagis nequiquam credita ventis
Effluxisse meo forte putes animo,
Vt missum sponsi furtivo munere malum
Procurrit casto virginis e gremio,
Quod miserae oblitae molli sub veste locatum,
Dum adventu matris prosilit, excutitur:
Atque illud prono praeceps agitur decursu,
Huic manat tristi conscius ore rubor.

LXVI

Omnia qui magni dispexit lumina mundi,
Qui stellarum ortus comperit atque obitus,
Flammeus ut rapidi solis nitor obscuretur,
Vt cedant certis sidera temporibus,
Vt Triviam furtim sub Latmia saxa relegans
Dulcis amor gyro devocet aerio,
Idem me ille Conon caelesti lumine vidit
E Bereniceo vertice caesariem
Fulgentem clare, quam cunctis illa deorum
Levia protendens brachia pollicitast,
Qua rex tempestate novo auctus hymenaeo
Vastatum finis iverat Assyrios.
Estne novis nuptis odio venus? an quod aventum
Frustrantur falsis gaudia lacrimulis,

Vbertim thalami quas intra limina fundunt?
Non, ita me divi, vera gemunt, iuerint.
Id mea me multis docuit regina querellis
Invisente novo praelia torva viro.
Et tu non orbum luxti deserta cubile,
Sed fratris cari flebile discidium?
Cum penitus maestas exedit cura medullas!
Vt tibi tum toto pectore sollicitae
Sensibus ereptis mens excidit! at te ego certe
Cognoram a parva virgine magnanimam.
Anne bonum oblita's facinus, quo regium adepta's
Coniugium, quo non fortius ausit alis?
Sed tum maesta virum mittens quae verba locuta's!
Iuppiter, ut tristi lumina saepe manu!
Quis te mutavit tantus deus? an quod amantes
Non longe a caro corpore abesse volunt?
Atque ibi me cunctis pro dulci coniuge divis
Non sine taurino sanguine pollicita's,
Si reditum tetulisset. is haud in tempore longo
Captam Asiam Aegypti finibus addiderat.
Quis ego pro factis caelesti reddita coetu
Pristina vota novo munere dissoluo.
Invita, o regina, tuo de vertice cessi,
Invita: adiuro teque tuomque caput,
Digna ferat quod siquis inaniter adiurarit:
Sed qui se ferro postulet esse parem?
Ille quoque eversus mons est, quem maximum in oris
Progenies Thiae clara supervehitur,
Cum Medi peperere novum mare, cumque iuventus
Per medium classi barbara navit Athon.
Quid facient crines, cum ferro talia cedant?
Iuppiter, ut Chalybon omne genus pereat,

Et qui principio sub terra quaerere venas
Institit ac ferri stringere duritiem!
Abiunctae paulo ante comae mea fata sorores
Lugebant, cum se Memnonis Aethiopis
Vnigena inpellens nutantibus aera pennis
Obtulit Arsinoes Locridos ales equus,
Isque per aetherias me tollens avolat umbras
Et Veneris casto collocat in gremio.
Ipsa suum Zephyritis eo famulum legarat,
Graia Canopiis incola litoribus.
Hic dii vario ne solum in limine caeli
Ex Ariadneis aurea temporibus
Fixa corona foret, sed nos quoque fulgeremus
Devotae flavi verticis exuviae,
Vvidulam a fluctu cedentem ad templa deum me
Sidus in antiquis diva novum posuit:
Virginis et saevi contingens namque Leonis
Lumina, Callisto iuncta Lycaoniae,
Vertor in occasum, tardum dux ante Booten,
Qui vix sero alto mergitur Oceano.
Sed quamquam me nocte premunt vestigia divom,
Lux autem canae Tethyi restituit,
(Pace tua fari hic liceat, Rhamnusia virgo,
Namque ego non ullo vera timore tegam,
Nec si me infestis discerpent sidera dictis,
Condita quin veri pectoris evoluam):
Non his tam laetor rebus, quam me afore semper,
Afore me a dominae vertice discrucior,
Quicum ego, dum virgo quondam fuit, omnibus expers
Unguentis, una milia multa bibi.
Tu vero, regina, tuens cum sidera divam
Placabis festis luminibus Venerem,

Vnguinis expertem non siveris esse tuam me,
  Sed potius largis effice muneribus
Sidera cur iterent: "utinam coma regia fiam:
  Proximus Hydrochoi fulgeret Oarion!"

LXVIII

Quod mihi fortuna casuque oppressus acerbo
  Conscriptum hoc lacrimis mittis epistolium,
Naufragum ut eiectum spumantibus aequoris undis
  Sublevem et a mortis limine restituam,
Quem neque sancta Venus molli requiescere somno
  Desertum in lecto caelibe perpetitur,
Nec veterum dulci scriptorum carmine Musae
  Oblectant, cum mens anxia pervigilat,
Id gratumst mihi, me quoniam tibi dicis amicum,
  Muneraque et Musarum hinc petis et Veneris:
Sed tibi ne mea sint ignota incommoda, Mani,
  Neu me odisse putes hospitis officium,
Accipe, quis merser fortunae fluctibus ipse,
  Ne amplius a misero dona beata petas.
Tempore quo primum vestis mihi tradita purast,
  Iocundum cum aetas florida ver ageret,
Multa satis lusi: non est dea nescia nostri,
  Quae dulcem curis miscet amaritiem:
Sed totum hoc studium luctu fraterna mihi mors
  Abstulit. o misero frater adempte mihi,
Tu mea tu moriens fregisti commoda, frater,
  Tecum una totast nostra sepulta domus,
Omnia tecum una perierunt gaudia nostra,
  Quae tuus in vita dulcis alebat amor.

Cuius ego interitu tota de mente fugavi
Haec studia atque omnis delicias animi.
Ignosces igitur, si, quae mihi luctus ademit,
Haec tibi non tribuo munera, cum nequeo.
Nam, quod scriptorum non magnast copia apud me,
Hoc fit, quod Romae vivimus: illa domus,
Illa mihi sedes, illic mea carpitur aetas:
Huc una ex multis capsula me sequitur.
Quod cum ita sit, nolim statuas nos mente maligna
Id facere aut animo non satis ingenuo,
Quod tibi non utriusque petenti copia factast:
Vltro ego deferrem, copia siqua foret.

LXVIIIa

Non possum reticere, deae, qua me Allius in re
Iuverit aut quantis iuverit officiis:
Nec fugiens saeclis obliviscentibus aetas
Illius hoc caeca nocte tegat studium:
Sed dicam vobis, vos porro dicite multis
Milibus et facite haec charta loquatur anus
. . . .
Notescatque magis mortuus atque magis,
Nec tenuem texens sublimis aranea telam
In deserto Alli nomine opus faciat.
Nam, mihi quam dederit duplex Amathusia curam,
Scitis, et in quo me corruerit genere,
Cum tantum arderem quantum Trinacria rupes
Lymphaque in Oetaeis Malia Thermopylis,
Maesta neque adsiduo tabescere lumina fletu
Cessarent tristique imbre madere genae.

Qualis in aerii perlucens vertice montis
Rivus muscoso prosilit e lapide,
Qui cum de prona praeceps est valle volutus,
Per medium sensim transit iter populi,
Dulce viatori lasso in sudore levamen,
Cum gravis exustos aestus hiulcat agros :
Hic, velut in nigro iactatis turbine nautis
Lenius aspirans aura secunda venit
Iam prece Pollucis, iam Castoris inplorata,
Tale fuit nobis Allius auxilium.
Is clusum lato patefecit limite campum,
Isque domum nobis isque dedit dominae,
Ad quam communes exerceremus amores.
Quo mea se molli candida diva pede
Intulit et trito fulgentem in limine plantam
Innixa arguta constituit solea,
Coniugis ut quondam flagrans advenit amore
Protesilaeam Laodamia domum
Inceptam frustra, nondum cum sanguine sacro
Hostia caelestis pacificasset eros.
Nil mihi tam valde placeat, Rhamnusia virgo,
Quod temere invitis suscipiatur eris.
Quam ieiuna pium desideret ara cruorem,
Doctast amisso Laodamia viro,
Quod scibant Parcae non longo tempore abesse,
Si miles muros isset ad Iliacos :
Nam tum Helenae raptu primores Argivorum
Coeperat ad sese Troia ciere viros,
Troia (nefas) commune sepulcrum Asiae Europaeque,
Troia virum et virtutum omnium acerba cinis,
Quae vel idem nostro letum miserabile fratri
Attulit. ei misero frater adempte mihi,

Ei misero fratri iocundum lumen ademptum,
Tecum una totast nostra sepulta domus,
Omnia tecum una perierunt gaudia nostra,
Quae tuus in vita dulcis alebat amor.
Quem nunc tam longe non inter nota sepulcra
Nec prope cognatos conpositum cineres,
Sed Troia obscena, Troia infelice sepultum
Detinet extremo terra aliena solo.
Ad quam tum properans fertur *simul* undique pubes
Graeca penetrales deseruisse focos,
Ne Paris abducta gavisus libera moecha
Otia pacato degeret in thalamo.
Quo tibi tum casu, pulcherrima Laodamia,
Ereptumst vita dulcius atque anima
Coniugium: tanto te absorbens vertice amoris
Aestus in abruptum detulerat barathrum,
Quale ferunt Grai Pheneum prope Cylleneum
Siccare emulsa pingue palude solum,
Quod quondam caesis montis fodisse medullis
Audit falsiparens Amphitryoniades,
Tempore quo certa Stymphalia monstra sagitta
Perculit imperio deterioris eri,
Pluribus ut caeli tereretur ianua divis,
Hebe nec longa virginitate foret.
Sed tuus altus amor barathro fuit altior illo,
Qui te tum domitam ferre iugum docuit.
Nam nec tam carum confecto aetate parenti
Vna caput seri nata nepotis alit,
Qui, cum divitiis vix tandem inventus avitis
Nomen testatas intulit in tabulas,

Inpia derisi gentilis gaudia tollens
  Suscitat a cano volturium capiti:
Nec tantum niveo gavisast ulla columbo
  Conpar, quae multo dicitur inprobius
Oscula mordenti semper decerpere rostro,
  Quam quae praecipue multivolast mulier.
Sed tu horum magnos vicisti sola furores,
  Vt semel es flavo conciliata viro.
Aut nihil aut paulo cui tum concedere digna
  Lux mea se nostrum contulit in gremium,
Quam circumcursans hinc illinc saepe Cupido
  Fulgebat crocina candidus in tunica.
Quae tamen etsi uno non est contenta Catullo,
  Rara verecundae furta feremus erae,
Ne nimium simus stultorum more molesti.
  Saepe etiam Iuno, maxima caelicolum,
Coniugis in culpa flagrantem concoquit iram,
  Noscens omnivoli plurima furta Iovis.
Atqui nec divis homines conponier aequomst,

. . . .

. . . .

  Ingratum tremuli tolle parentis onus.
Quare illud satis est, si nobis is datur unis,
  Quem lapide illa diem candidiore notat.
Hoc tibi, quod potui, confectum carmine munus
  Pro multis, Alli, redditur officiis,
Ne vostrum scabra tangat rubigine nomen
  Haec atque illa dies atque alia atque alia.
Huc addent divi quam plurima, quae Themis olim
  Antiquis solitast munera ferre piis.
Sitis felices et tu simul et tua vita
  Et domus, ipsi in qua lusimus et domina,

Et qui principio nobis te tradidit Anser,
A quo sunt primo omnia nata bona.
Et longe ante omnes, mihi quae me carior ipsost,
Lux mea, qua viva vivere dulce mihist.

LXX

Nulli se dicit mulier mea nubere malle
Quam mihi, non si se Iuppiter ipse petat.
Dicit: sed mulier cupido quod dicit amanti,
In vento et rapida scribere oportet aqua.

LXXII

Dicebas quondam solum te nosse Catullum,
Lesbia, nec prae me velle tenere Iovem.
Dilexi tum te non tantum ut volgus amicam,
Sed pater ut gnatos diligit et generos.
Nunc te cognovi: quare etsi inpensius uror,
Multo mi tamen es vilior et levior.
Qui potis est? inquis. quod amantem iniuria talis
Cogit amare magis, sed bene velle minus.

LXXIII

Desine de quoquam quicquam bene velle mereri
Aut aliquem fieri posse putare pium.
Omnia sunt ingrata, nihil fecisse benigne
Prodest, immo etiam taedet obestque magis
Vt mihi, quem nemo gravius nec acerbius urget,
Quam modo qui me unum atque unicum amicum habuit.

LXXV

Huc est mens deducta tua, mea Lesbia, culpa,
Atque ita se officio perdidit ipsa suo,
Vt iam nec bene velle queat tibi, si optima fias,
Nec desistere amare, omnia si facias.

LXXVI

Siqua recordanti benefacta priora voluptas
Est homini, cum se cogitat esse pium,
Nec sanctam violasse fidem, nec foedere in ullo
Divom ad fallendos numine abusum homines,
Multa parata manent in longa aetate, Catulle,
Ex hoc ingrato gaudia amore tibi.
Nam quaecumque homines bene cuiquam aut dicere possunt
Aut facere, haec a te dictaque factaque sunt;
Omnia quae ingratae perierunt credita menti.
Quare iam te cur amplius excrucies?
Quin tu animo offirmas atque istinc te ipse reducis
Et dis invitis desinis esse miser?
Difficilest longum subito deponere amorem.
Difficilest, verum hoc qua lubet efficias.
Vna salus haec est, hoc est tibi pervincendum:
Hoc facias, sive id non pote sive pote.
O di, si vestrumst misereri, aut si quibus umquam
Extremam iam ipsa in morte tulistis opem,
Me miserum aspicite et, si vitam puriter egi,
Eripite hanc pestem perniciemque mihi.
Ei mihi surrepens imos ut torpor in artus
Expulit ex omni pectore laetitias!

Non iam illud quaero, contra ut me diligat illa,
Aut, quod non potis est, esse pudica velit:
Ipse valere opto et taetrum hunc deponere morbum.
O di, reddite mi hoc pro pietate mea.

LXXVII

Rufe mihi frustra ac nequiquam credite amico
(Frustra? immo magno cum pretio atque malo),
Sicine subrepsti mi, atque intestina perurens
Ei misero eripuisti omnia nostra bona?
Eripuisti, heu heu nostrae crudele venenum
Vitae, heu heu nostrae pectus amicitiae.

LXXXII

Quinti, si tibi vis oculos debere Catullum
Aut aliud siquid carius est oculis,
Eripere ei noli, multo quod carius illi
Est oculis seu quid carius est oculis.

LXXXIII

Lesbia mi praesente viro mala plurima dicit:
Haec illi fatuo maxima laetitiast.
Mule, nihil sentis. si nostri oblita taceret,
Sana esset: nunc quod gannit et obloquitur,
Non solum meminit, sed quae multo acrior est res
Iratast. Hoc est, uritur et loquitur.

LXXXIV

Chommoda dicebat, si quando commoda vellet
Dicere, et insidias Arrius hinsidias,
Et tum mirifice sperabat se esse locutum,
Cum quantum poterat dixerat hinsidias.
Credo, sic mater, sic Liber avunculus eius,
Sic maternus avus dixerat atque avia.
Hoc misso in Syriam requierant omnibus aures:
Audibant eadem haec leniter et leviter,
Nec sibi postilla metuebant talia verba,
Cum subito adfertur nuntius horribilis,
Ionios fluctus, postquam illuc Arrius isset,
Iam non Ionios esse, sed Hionios.

LXXXV

Odi et amo. quare id faciam, fortasse requiris.
Nescio, sed fieri sentio et excrucior.

LXXXVI

Quintia formosast multis; mihi candida, longa,
Rectast. haec ego sic singula confiteor,
Totum illud 'formosa' nego: nam nulla venustas,
Nulla in tam magnost corpore mica salis.
Lesbia formosast, quae cum pulcherrima totast,
Tum omnibus una omnes surripuit Veneres.

LXXXVII

Nulla potest mulier tantum se dicere amatam
  Vere, quantum a me Lesbia amata mea's.
Nulla fides ullo fuit umquam foedere tanta,
  Quanta in amore tuo ex parte reperta meast.

XCII

Lesbia mi dicit semper male nec tacet umquam
  De me: Lesbia me dispeream nisi amat.
Quo signo? quia sunt totidem mea: deprecor illam
  Adsidue, verum dispeream nisi amo.

XCIII

Nil nimium studeo Caesar tibi velle placere,
  Nec scire utrum sis albus an ater homo.

XCV

Zmyrna mei Cinnae nonam post denique messem
  Quam coeptast nonamque edita post hiemem,
Milia cum interea quingenta Hortensius uno

. . . .

Zmyrna cavas Satrachi penitus mittetur ad undas.
  Zmyrnam cana diu saecula pervoluent.
At Volusi annales Paduam morientur ad ipsam
  Et laxas scombris saepe dabunt tunicas.
Parva mei mihi sint cordi monumenta *sodalis*,
  At populus tumido gaudeat Antimacho.

XCVI

Si quicquam mutis gratum acceptumve sepulcris
  Accidere a nostro, Calve, dolore potest,
Quo desiderio veteres renovamus amores
  Atque olim missas flemus amicitias,
Certe non tanto mors inmatura dolorist
  Quintiliae quantum gaudet amore tuo.

CI

Multas per gentes et multa per aequora vectus
  Advenio has miseras, frater, ad inferias,
Vt te postremo donarem munere mortis
  Et mutam nequiquam adloquerer cinerem.
Quandoquidem fortuna mihi tete abstulit ipsum,
  Heu miser indigne frater adempte mihi,
Nunc tamen interea haec prisco quae more parentum
  Tradita sunt tristi munere ad inferias,
Accipe fraterno multum manantia fletu,
  Atque in perpetuum, frater, ave atque vale.

CII

Si quicquam tacito conmissumst fido ab amico,
  Cuius sit penitus nota fides animi,
Meque esse invenes illorum iure sacratum,
  Corneli, et factum me esse puta Harpocratem.

CIV

Credis me potuisse meae maledicere vitae,
   Ambobus mihi quae carior est oculis?
Non potui, nec si possem tam perdite amarem:
   Sed tu cum Tappone omnia monstra facis.

CVII

Si cui quid cupido optantique obtigit unquam
   Insperanti, hoc est gratum animo proprie.
Quare hoc est gratum nobis quoque, carius auro,
   Quod te restituis, Lesbia, mi cupido,
Restituis cupido atque insperanti, ipsa refers te
   Nobis. o lucem candidiore nota!
Quis me uno vivit felicior, aut magis hac res
   Optandas vita dicere quis poterit?

CVIII

Si, Comini, populi arbitrio tua cana senectus
   Spurcata inpuris moribus intereat,
Non equidem dubito quin primum inimica bonorum
   Lingua execta avido sit data volturio,
Effossos oculos voret atro gutture corvus,
   Intestina canes, cetera membra lupi.

CIX

Iocundum, mea vita, mihi proponis amorem
Hunc nostrum inter nos perpetuumque fore.
Di magni, facite ut vere promittere possit,
Atque id sincere dicat et ex animo,
Vt liceat nobis tota producere vita
Aeternum hoc sanctae foedus amicitiae.

CXVI

Saepe tibi studioso animo venante requirens
Carmina uti possem mittere Battiadae,
Qui te lenirem nobis, neu conarere
Tela infesta meum mittere in usque caput,
Hunc video mihi nunc frustra sumptum esse laborem,
Gelli, nec nostras hic valuisse preces.
Contra post tela ista tua evitabimus astu :
At fixus nostris tu dabi' supplicium.

FRAGMENTA

I

At non effugies meos iambos.

II

Hunc lucum tibi dedico
  Consecroque Priape,
Qua domus tua Lampsacist
  Quaque lege Priapi.
Nam te praecipue in suis
  Urbibus colit ora
Hellespontia ceteris
  Ostriosior oris.

NOTES

I

The dedication is to Cornelius Nepos, an amiable man but dull historian. It was probably intended as a preface to some only of the poems.

1. *dono*, "am I giving?" more vivid than "am I to give?" though the latter is of course possible; cf. the well-known *in qua te quaero proseucha?* (Juv. iii. 296).

2. *pumice*. Cf. xxii. 8.

6. *iam tum cum*. Emphatic. Nepos found time to praise him even when engaged on his own great work.

7. *Omne aevum*, i.e. the *Chronica* of Nepos, a history of all time.

8. *laboriosis*, "full of research."

9. *quidquid hoc libelli, qualecunque*. Self-depreciatory; "whatever its worth, whatever its kind."

10. *patrona virgo*, i.e. the Muse. The sudden invocation is not unnatural. Bergk's correction, *patroni ut ergo*, "that for its patron's sake," is ingenious and gives additional point, but it is not necessary.

11. *perenne*, "through the years"; or perhaps "unaging," an intentional surprise after *plus uno*.

II

To Lesbia's sparrow.

3. *primum digitum*, "finger-tip."

5, 6. "When the bright lady of my longing love is minded to try some charming play" (Munro).

8, 9. *dolor*, "grief"; *e.g.* at being parted from her lover. *ardor*, "the passion of love."

9. *credo*, "ah yes!" lit. "I believe it," for Catullus has felt the same grief.

IIa

A fragment, or possibly complete in itself. Lesbia may have sent him an apple, a common lover's gift (cf. lxv. 19), and this may be his acknowledgment.

puellae, Atalanta, who stopped to pick up the golden apples, and so lost the race with Hippomenes.

zonam soluit. To unloose the bride's girdle was part of the marriage ceremony.

III

The sparrow has died, and Catullus mourns its loss.

1. *Veneres Cupidinesque*, "Graces and Loves." Then translate *venustiorum* in l. 2, "gracious." Or if *Veneres* is translated "Loves," *hominum venustiorum* will be "men of the lovelier lives."

6. *suam*, "his mistress." *Ipsam* with *matrem*.

14, *bella*, "dainty."

17. *tua opera*, "all through you."

IV

Catullus is showing his yacht, anchored in the Lago di Garda, to his friends, and is telling its history. This is Munro's view, which we accept throughout. The voyage in 6–9 is described in reversed order. The yacht, we learn, was built in Amastris, not far from Mount Cytorus. It was brought from the Pontus, through the Bosporus, into the Propontis. Here, perhaps, Catullus himself got on board. [In this case *inde* (line 18) is used loosely; *i.e.* it must mean, not from Amastris in the Pontus, but from somewhere in the Propontis. Otherwise we must suppose that Catullus took "the long and almost impracticable hill-journey from Nicea to Amastris," in order to make that his starting-point.] Having passed through the Propontis and the Hellespont, he came to Rhodes; then, after visiting the Cyclades to the isthmus of Corinth, over which his yacht would be carried; and finally past Corcyra, through the Adriatic, to Italy. The yacht was then probably towed up the Po and Mincio into the Lago di Garda.

Notice the pure iambic metre, here probably selected to suggest the light dancing of the yacht over the waves, and compare with this the same effect in Sir Walter Scott's line—

"Merrily, merrily bounds the bark."

2. *ait fuisse celerrimus*, the regular Greek construction for the Latin *se fuisse celerrimum*. Cf. Hor. *Epist.* I. vii. 22—

"*Vir bonus et sapiens dignis ait esse paratus.*"

3, 4. "No spurt of aught which swims of timber built but she could pass, she says" (Munro).

6. *hoc*, object of *negare*, "does not gainsay."

8. *nobilem*, cf. Hor. *Od.* i. 7, 1—

"*Laudabunt alii claram Rhodon.*"

Thraciam, adjective.

13. *buxifer*, cf. Verg. *G.* ii. 437—

"*Et iuvat undantem buxo spectare Cytorum.*"

17. *imbuisse*, "first dipped." Cf. lxiv. 11.

18. *inde*, vaguely "from there." See introduction to this poem. Or perhaps temporal, "after that."

19–21. *laeva sive dextera vocaret aura* has nothing to do with a shifting wind; on the contrary, it means "whether sailing on the left or the right tack with the same wind—a cross wind. In other words, she bore her master equally well, whether sailing with a cross wind on either tack, or sailing straight before the wind (*sive utrumque—pedem*)."—Munro.

23. *sibi*, "by her" (not "for her," as Munro took it). She was never in danger during the voyage, and therefore on her return (*cum veniret*) she had no vows to discharge.

24. *novissime*, "last of all" (Munro, with MSS.). Others read *novissimo*, "most distant."

27. Castor and Pollux, patron-gods of ships and sailors.

V

"Live we to love."

6. Cf. Moschus, iii. 109—

ἄμμες δ' οἱ μέγαλοι καὶ κάρτεροι ἢ σόφοι ἄνδρες
ὅπποτε πρᾶτα θανῶμες, ἀνάκοοι ἐν χθονὶ κοίλᾳ
εὕδομες εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον.

Note *dormienda*, gerundive of an intransitive verb, because *dormire noctem* is used, though *noctem* is not the direct object of *dormire*.

9. *usque altera*, "yet another."

11. *conturbabimus illa*, "we will wreck the counting." The full

phrase was *conturbare rationes*, "to confuse the accounts." *Conturbare* is used alone in Cicero, meaning "to become bankrupt."

12. *malus*. The familiar notion of the evil eye.

invidere, "overlook," which is used by country people in the sense of "bewitching."

13. *sciet*, Bücheler. If *sciat* is retained, it must be due to the neighbouring subjunctives.

VII

4. *lasarpiciferis*. A coin of Cyrene bears on the obverse the head of Zeus Ammon, on the reverse the silphium plant. The worship of Zeus Ammon was derived by the Greeks of Cyrene from the oracle of that god in the Libyan desert. (Head's *Coins of the Ancients.*)

5. *aestuosi*, "sultry."

6. *Battus*. The stammering hero, who founded Cyrene and was worshipped there after his death.

8. *furtivos*, *&c.*, "the stealthy tryst of lovers."

12. *mala lingua*. The evil tongue here; in v. 12, the evil eye.

VIII

Catullus struggles to be free.

1. *Catulle*. Catullus often addresses himself when deeply moved by joy or grief.

desinas, "you should cease," a very common use of the subjunctive in Catullus.

6. *ibi*, temporal.

illa multa iocosa, "all that merry play."

9. *impotens*, "weakling."

11. "With stubborn heart steel yourself, be stern."

14. *nulla*, "no more," a strong negative in conversational Latin.

16. *adibit*, "court."

19. *destinatus*, "steadfast."

IX

To Veranius, the "darling Veranius" of xii. 17, the bosom friend of Catullus, just returned from Spain.

2. *antistans mihi*, *&c.*, "for me surpassing a million others.'

trecenti is often used alone for an indefinitely large number. Cf. xii. 10., "*hendecasyllabos trecentos expecta*," and Hor. *Sat.* I. v. 12, *trecentos inseris*.

4. *anum*, "aged," but the Latin word is simpler. Catullus is never afraid of being homely.

8. *adplicans collum*, "drawing your neck to mine."

10. *O quantum est, &c.*, a direct appeal to all happy men. "O you that are happiest, who is happier than I?" not "who is happier than I among happiest men?"

X

Catullus, just returned from Bithynia, visits Varus and his mistress. No more convincing example of every-day conversation could be wished for.

6. *quid esset iam Bithynia*, "what Bithynia was like nowadays."

8. *ecquonam, &c.*, "had it made my fortune?"

9. *ipsis*, i.e. *Bithynis.*

11. "Why should any one return with sleeker looks?" Most editors place a comma after *cohorti*, and make *cur* depend on *nihil.*

14. *inquiunt*, "so folk say." In this case it is part of her speech; Munro, however, explains it "say they," *i.e.* Varus and the woman.

quod illic, &c., "for that, one hears, is the country's product."

17. *unum me facerem beatiorem*, "to make out myself the one lucky fellow."

19. *incidisset.* Notice the mood, which shows he is referring to his first remark. "Because, as I told you."

21. *neque hic neque illic*, "neither in Rome nor Bithynia." Less probably, "neither here nor there," *i.e.*, "nowhere."

22. *grabati.* This word appears in N. T. as κράββατος.

26. *ad Sarapim*, "to the temple of Sarapis," an Egyptian god, lately introduced to Rome, who like Æsculapius was supposed to effect cures.

istos: commodulum for *istos commoda nam* of MSS. "The omission of an imperative, *da* or the like, is common enough" (Munro). *Commodulum*, "in something like comfort." Others make *commoda* imperative, "lend"; the shortening of the *a* seems hardly possible.

27. *mi anime*, Bergk's conjecture for MSS. *mane me*, though the short *e* may be paralleled. Munro suggests *memini.*

28. *me habere* explains *istud*, "as to my saying that I had them."

29. *Fugit me ratio*, "it was a mistake," lit. "the reckoning escaped me."

30. "Cinna (he *is* Gaius)"—*i.e.* "his name, like mine, is Gaius, and therefore my mistake was pardonable."

32. *pararim*, ungrammatical, but not surprising in colloquial Latin.

33. *insulsa male*, "very stupid." If the adjective is favourable, *male* negatives its meaning; if unfavourable, strengthens it.
molesta, "tiresome."

34. "Who will not let pass a slip of the tongue."

Munro takes the last two lines to be an aside, but the rudeness is only playful.

XI

This poem cannot have been written before 55 B.C., when Cæsar first invaded Britain, probably not before 54 B.C., the last year of the poet's life.

Catullus is sending a final message to Lesbia, which he intrusts to Furius and Aurelius. It is possible that she had sent by their hands some prayer for reconciliation, since the poet, through his renewed intimacy with Cæsar, must have gained importance in her eyes. These "comrades of Catullus" had sickened him by protestations of devotion which he mockingly quotes in the first three stanzas, while in the fourth he sends them on their slight errand. The message itself is given in the fifth and sixth stanzas—a savage insult dying away into quiet words of self-pity for an irreparable loss.

1. The first three stanzas are imitated by Horace, and condensed into one; but the result is comparatively weak.

> "Septimi Gades aditure mecum et
> Cantabrum indoctum iuga ferre nostra et
> Barbaras Syrtis ubi Maura semper
> Aestuat unda."

3. *ut*, "where," a very rare use. ὡς is similarly used by Theocritus.

3, 4. For the sound of these lines, cf. Pope—

> "But when loud surges lash the sounding shore,
> The hoarse, rough verse should like the torrent roar."

5. *molles*, a conventional epithet, which suggests by contrast the fierceness of the Hyrcanians.

7. *colorat aequora*, "dyes the sea," or "dyes his flood," referring to the blood-red colour which the Nile annually assumes. Others less probably take *aequora* = "the plains."

10. *magni*, the one complimentary reference to Cæsar in the poems.

11. *horribile aequor*, Haupt's certain correction for *horribilesque* of the MSS. There is an interesting illustration of this in *Cymbeline*, act iii. scene 1—

"A kind of conquest
Cæsar made here; but made not here his brag
Of "came," and "saw," and "overcame," with shame
(The first that ever touch'd him) he was carried
From off our coast, twice beaten; and his shipping
(Poor ignorant baubles!) on our *terrible seas*,
Like egg-shells mov'd upon their surges, crack'd
As easily 'gainst our rocks."

18. *trecentos*, cf. ix. 2.

19. *identidem*, cf. li. 3, the only other place where Catullus uses the word. "The repetition of this word from li. 3, where it occurs in the same place of the verse, is a stroke of subtle and daring art" (Mackail).

20. *ilia rumpens*, "draining the lives."

21. *nec meum respectet*, "nor let her look to find my love is there." Hitherto she could be sure that Catullus was following her.

23. *ultimi*, a flower on the edge of the field might well have hoped to be spared.

XII

Gnaeus Asinius Marrucinus was the elder brother of Gaius Asinius Pollio, the "fratri" of line 7 and the friend of Virgil and Horace. Cf. Verg. *Ecl.* iii. 84—

"*Pollio amat nostram quamvis est rustica Musam*,"

and Hor. *C.* ii. 1. 13—

"*Insigne maestis praesidium reis*
Et consulenti, Pollio, curiae."

"His father, who migrated from Teate, the chief town of the Marrucini, to Rome, called this son *Marrucinus*, probably to perpetuate the memory of his native country" (Munro).

Stealing the napkins was evidently a mere practical joke in the worst possible taste.

1. *manu sinistra*, "the thieving hand." Cf. xlvii. 1.

2. *non belle uteris*, "you have an ugly way of using" (Ellis).
in ioco atque vino, "at dessert." Cf. l. 6, *per iocum atque vinum*, and our phrase "over the walnuts and the wine."

5. *quamvis sordida*, "ever so mean."

7. *qui tua furta, &c.*, "who would gladly have your thefts redeemed, even at the cost of a talent" (Munro).

8. *est leporum disertus puer*, "a boy of good taste in pleasantry." *Disertus* must here bear this very unusual sense and govern *leporum*, for "the genitives without an epithet cannot be genitives of quality" (Munro). If *disertus* is corrupt, *diversus*, a slight change, would give a good sense: i.e., *his* idea of pleasantry is different.

14, *ex Hibere*, "from the Ebro," the river for the country, seems natural enough. Others read *Hiberis*.

16. *Veranius*. Cf. ix.; coupled again with Fabullus in xlvii. 3.

XIII

Catullus invites Fabullus to dinner, but he will provide nothing, as host, except one choice perfume. Fabullus must bring all the other good things himself.

5. *sale*, "wit."

6. *venuste noster*, "my charming friend."

8. Cf. L. Afran. *Incert.* Frag. 6, *tamne arcula tua plena est aranearum.*

9. *meros amores*, "the essence of love," the name which Catullus gives to his perfume, in default of a better description: for this is the meaning of *seu quid suavius*, &c., *seu* standing for *vel si* as in lxxxii. 4.

14. *totum nasum*, "nothing but nose."

XIV

To Gaius Licinius Macer Calvus [82–46 B.C.], a brother-poet, and the dearest friend of Catullus. The two names are linked by Ovid in the lines—

"Venias hedera iuvenalia cinctus
Tempora cum Calvo, docte Catulle, tuo,"

and by Horace in the contemptuous

"Nil praeter Calvum et doctus cantare Catullum."

Both poets were also at one in their hatred of Vatinius, a creature of Cæsar's, good-natured if contemptible. Catullus attacks him in lii. Calvus, orator as well as poet, brought him to trial (cf. liii.).

The subject of the poem is a present sent by Calvus to Catullus, a collection of minor poets.

2. *iocundissime*, "most pleasant," used by Catullus again of Calvus in l. 16; of Hesperus, lii. 26; of a perfume, lxiii. 284.
munere isto, "by reason of your present."
3. *odio Vatiniano*, "as all men hate Vatinius."
5. *male perderes*, cf. *κακῶς ὀλέσαι* (Ellis).
6. *clienti*, some client defended by Calvus.
9. *Sulla litterator*, "Sulla the usher." *Litteratus*, almost a professor; *litterator*, less complimentary.
10. "I am not vexed, but pleased and proud." Cf. xxiii. 15.
14. *Misti*, contracted from *misisti*; cf. *tristi*, lxvi. 30.
continuo, "straight off." *die* with *optimo*.
15. *Saturnalibus*, December 19. "People greeted each other with the words *Bona Saturnalia*" (Ellis).
16. *non non*, *&c.*, "indeed, indeed, you will hear more of it."
17. *si luxerit*, "come dawn" (Ellis), who explains *si* as originally due to the fear of speaking too confidently, and compares *Aen.* v. 64—

"*Si nona diem mortalibus almum*
Aurora extulerit."

17. *librariorum*, "booksellers." Perhaps "printers" would be a nearer equivalent.
18. *scrinia*, "book-cases."
18, 19. *Caesios*, *Aquinos*, *Suffenum*, poets. "Your Caesii." The plural is here depreciatory; sometimes it is complimentary—

"Decios, Marios magnosque Camillos" (Verg. *G.* ii. 169).

It depends upon the context. Notice the singular *Suffenum* after the plurals. This is intentional. Suffenus, the voluminous poet (xxii.), was a host in himself.
19. *venena*, "poisonous trash."
22. *malum pedem*, "your cursed feet," with a possible allusion to their halting rhythm.

XIVa

A fragment, possibly intended as an introduction to one group of the poems.

3. Notice *nobis* following *mearum;* but this change is common enough in Catullus.

XVII

Catullus, indignant with an elderly husband who neglects a young wife, would like to see him punished.

1. *Colonia*, the modern *Cologna*, a small town a few miles east of Verona.

1. *ponte longo*, contrasted with the *ponticulus* in line 3, which is all the colonia has at present.

2. *paratum habes*, "hast made ready."
inepta, "ill-fitted."

3. *assulis redivivis*, "second-hand planks."

4. *supinus eat*, "fall sprawling."
cava, "deep."

5–7. *sic . . . da.* The wish, as usual, precedes the prayer on the fulfilment of which it depends; but contrast Mart. vii. 93. 8—

> "*Sed iam parce mihi, nec abutere, Narnia, Quinto:*
> *Perpetuo liceat sic tibi ponte frui.*"

6. *Salisubsili*, i.e. Mars, the god of the dancing priests (*Salii*).

10. *ut*, "where." Cf. xi. 3.

12, 13. *pueri instar bimuli.* Catullus loves little children. Cf. lxi. 216.

15. *et puella*, "and a girl too—."

17. *uni*, archaic genitive, *unus* being here declined like an ordinary adjective. Cf. Prop. I. xx. 35, 36—

> "*Nullae pendebant debita curae*
> *Poma.*"

18. *nec se sublevat ex sua parte*, "nor rouses himself as he should."

19. *suppernata*, "felled," lit. "hamstrung."

20. "As little alive to everything as if it were not in existence." *Nulla* refers to the alder, not to the wife. For its use here, cf. viii. 14, *cum rogaberis nulla.*

21. *iste*, "of whom I speak to you." Cf. iv. 1, *Phaselus iste.*

24. *si pote*, "in the hope that he may."

25. *supinum animum*, "sprawling wits," with reference to *supinus* in line 4.

XXII

About Suffenus, a good fellow but a bad poet. Cf. xiv. 19. To Varus (x. 1).

5. *palimpsestos*, parchment from which the original writing had been erased, for second use.

6. *relata*, "entered shortly," opposed to *perscripta*, "written out in full."
chartae regiae, reams of royal papyrus; *novi libri*, new *Volumina* or rolls made up from this papyrus. (Munro.)

7. *umbilici*, the ornamental bosses at each end of the wooden cylinder round which the roll was wrapped.
lora rubra, "red straps" to fasten the roll.
membranae, "parchment wrappers" for the rolls.

8. "The whole ruled with lead and made even with pumice." Strictly speaking, *omnia* does not include the *membranae*. Munro, whom thus far we follow, explains—"After the verses had been all fairly written out on their ruled lines, the pumice was applied to remove all inequalities in the writing, all blots, portions of ill-made letters and the like."

9. *cum legas tu*, "when one reads." For this use of the indefinite 2nd sing. subj., Munro compares Lucr. ii. 40, 41—

> "*Tuas legiones per loca campi*
> *Fervere cum videas.*"

Cf. a similar use of *ubi* in Sallust, *bonus segnior fit ubi neglegas.*

10. *unus caprimulgus*, "any bumpkin." Cf. *Unus manipularis*, "any private from the ranks."

11. *tantum abhorret ac mutat*, "so surprising, so altered is he." *abhorret*, i.e. "*ab expectatione.*"

12 *scurra*, "a city wit."

13. *tertius*, i.e. *tersius* (Munro for MSS. *tristius*), "more polished." Ellis reads *tritius.*

14. *infaceto, &c.*, "outdulls the dulness of the country" (Ellis).

19. *i.e.* every one resembles Suffenus in something.

21. *manticae*, a double wallet. The allusion is to Aesop's fable. One part, full of our neighbour's faults, rests on our chests, the other, full of our own, on our backs.

XXIII

To Furius, one of the two parasites of xi., who had asked Catullus for a loan of money.

3. "A father and a —— stepmother." What more can you want?

5. *est pulchre tibi*, "you're finely off."

6. *lignea*, "wizened" (Ellis).

8. "You have fine digestions, for you have nothing to fear."

10. *fata.* MSS. *facta.* Others, *furta.* *Fata impia*—"murder by a relative"; followed by *dolos veneni*, as in Horace, *C.* ii. 13. 5—

> "*Illum et parentis crediderim sui*
> *Fregisse cervicem et penetralia*
> *Sparsisse nocturno cruore*
> *Hospitis*"—

is followed by

> "*Ille venena Colcha*
> *Tractavit.*"

XXV

To Thallus, a disgrace to society, effeminate and a thief. Cf. xii.

1. *capillo*, "fur." Cf. ἔθειρα, used of a bird's plumage. Bacchyl. v. 29.

2. *medullula*, here "softest down": usually "the innermost part," "the marrow." Notice the number of diminutives, in keeping with *mollior*.

imula auricilla, "the lobe of the ear."

6. *involasti*, "pounced upon."

7. *Sudarium Saetabum*, a present from his friends. Cf. xii. 14.

catagraphos; uncertain; possibly "embroideries."

Thynos, "from Bithynia," which Catullus had visited, B.C. 57, in the train of the prætor Memmius.

10. *laneum*, "downy."

mollicellas "flabby."

11. *inusta flagella*, "branding whips."

12, 13. Notice that the tables are turned. Thallus, himself a gale before (line 4), is now a little boat on a stormy sea.

12. *et insolenter aestues*, "and all at sea (lit. unused to it) you pitch and toss." Cf. Hor. *C.* i. 5. 5—

"*Heu quoties fidem*
Mutatosque deos flebit et aspera
Nigris aequora ventis
Emirabitur insolens."

XXVI

To Furius (xxiii.). Perhaps an excuse to refuse the loan for which he had asked.

2. *opposita est*, used in two senses. (i.) *literally* "faces." (ii.) "has to face," *metaphorically*; "is mortgaged for."

4. *milia quindecim et ducentos*. 15,200 sesterces.

XXVII

A Bacchanalian song in real earnest.

2. *inger*, for *ingere*.

amariores, "stronger," *i.e.* mixed with less water.

3. Postumia has been chosen *arbitra bibendi*.

4. *ebrioso*, "more tipsy than the tipsy grape."

6. *severos*, "sober."
7. *Thyonianus*, since Thyone is another name for Semele, mother of Bacchus.
hic, "here." As he says this, he raises his glass.

XXVIII

To Veranius and Fabullus (cf. xii.), who had been in Spain, probably on the staff of L. Piso Caesoninus (cf. xlvii.), afterwards proconsul of Macedonia, and bitterly attacked by Cicero.

1. *cohors*, "the staff." Cf. Hor. *Sat.* i. 7. 23—

"*Laudat Brutum laudatque cohortem.*"

2. *aptis*, "handy" (Ellis). They have made nothing in the province, and are returning lightly equipped.

XXX

To Alfenus, otherwise unknown, whom Catullus accuses of ingratitude. Kiessling, however, identifies him with P. Alfenus Varus of Cremona, and explains line 8 on the theory that he had originally introduced Catullus to Clodia and refused to help him in some difficulty that arose out of that connection. This seems far-fetched and improbable.

2. *dulcis amiculi*, perhaps a reproachful quotation of Alfenus' own words.

4. *nec placent* must here mean, if the text is sound, "and yet they do not please." Muretus compares *Odyss.* xiv. 83—

"οὐ μὲν σχέτλια ἔργα θεοὶ μάκαρες φιλέουσι."

5. *quae*, i.e. perfidy and the punishment of perfidy.

11, 12. Notice the intentional violation of the caesura after the second choriambus. The lines are broken with sorrow. Compare the pathetic close of lxxiii., where, as here, the metre reflects the poet's feeling.

XXXI

"Sweet Catullus' all-but-island, olive-silvery Sirmio."

1. *Sirmio*, now Sermione, on the south shore of Lago di Garda (*Benacus*).

2. *ocelle*, "pearl."

3. *uterque Neptunus*, i.e. "god of lakes and seas." Neptune may

well be god of the larger lakes. This one in particular is almost a sea. Cf. Verg. *G.* ii. 160—

> "*Fluctibus ac fremitu assurgens, Benace, marino.*"

11. *hoc est, quod unum est,* "this alone makes amends."

12. *venusta,* an epithet usually of persons, here given to a place which is as dear as a friend. "Charming."

13, 14, 15. Notice these lines, each complete in itself, like the ripple of three succeeding waves on the shore.

13. *vosque,* "ye, too." Cf. cii. 3.

Lydiae. Catullus, just returned from Asia Minor, with Lydia and Lydia's golden river, Pactolus, in his thoughts, sees in the Lago di Garda true Lydian or golden waters, not less precious than those of the *Lydius aurifer amnis* (Tib. iii. 3, 29). Others lamely explain *Lydiae* as "Etruscan," since Etruscans were supposed to have come from Lydia and settled in the neighbourhood. Other suggested readings are *ludiae,* "tumbling," *vividae, lucidae, limpidae.*

After this note was written we were shown Calverley's translation of this poem into sonnet form. His reading of line 13—

> "Joy, too, ye waters of the golden mere"—

seems to prove that he understood Lydiae in the sense which we have given it.

We cannot help quoting his version of line 10—

> "And nestle on the pillow of our dreams."

14. *ridete,* to the waves. Cf. κυμάτων ἀνήριθμον γέλασμα (Aesch. *Prom. Vinc.* 90), and lxiv. 273, for *cachinni,* of the waves. "Laugh with all the laughter stored in your depths." *omni* refers to the waves, but recalls the motive of the poem, home-coming.

XXXIV

A hymn to Diana, protectress of youth, sung by girls and boys. Compare Horace's imitations, *C.* i. 21, and the Carmen Saeculare.

2. *integri,* "chaste," "fancy-free."

8. *olivam,* according to others a palm-tree. There are neither palms nor olives in Delos now.

11. *saltuum reconditorum,* "hidden lawns."

13. *Lucina,* the goddess who brings into the light.

dolentibus, "travailing."

15. *Trivia*, "Goddess of the Three Ways," τριοδῖτις. Diana is here identified with Hecate.

notho, "counterfeit," because borrowed from the sun. Lucretius (v. 7. 5) uses the same word of the moon's light. Virgil (*G.* i. 396) has *fratris radiis obnoxia luna*, i.e. "indebted to."

17–20. "The moon makes the months, and the months make up the year" (Ellis).

23. *antique*, "in the days of old."

XXXV

Catullus invites Caecilius, an unknown poet, to come to Verona.

1. *tenero*, an epithet applied to Catullus himself by Martial, iv. 14. 13, 14—

> "Sic forsan tener ausus est Catullus
> Magno mittere passerem Maroni"—

and by Tennyson, "Tenderest of Roman poets nineteen hundred years ago."

3. *Novi Comi*, on the Larian lake (Lago di Como). Virgil (*G.* ii. 159) addresses the lake as *Te, Lari maxime*, and Tennyson alludes to this in "The Daisy"—

> "We passed
> From Como when the light was gray,
> And in my head for half the day
> The rich Virgilian rustic measure
> Of Lari Maxume, all the way,
> Like ballad-burthen music, kept."

5. *quasdam cogitationes*, "certain thoughts," with an air of secrecy; he means his own poems. Ellis points out that if the *Attis* was one of these, Caecilius, the poet of the Magna Mater, would naturally be asked to criticise.

6. *amici sui meique*. Catullus himself.

7. *viam vorabit*. Mr. Clayton quotes Shakespeare, *Henry IV.*, Part II., i. 1, "He seem'd in running to devour the way."

10. *roget morari*. Is there any other instance of this construction?

12. *illum deperit*, "is dying for love of him." So *ardeo* is used with an accusative by Virgil and Horace. For *perire*, used of violent love, cf. xlv. 5, *Quantum qui pote plurimum perire.*

13. *incohatam*, "only begun." Caecilius may have finished it since, but he showed it, as he wrote it, to the critic whom he loved.

14. *Dindymi dominam*, Cybele. Cf. lxiii. 13, 91.

16, 17. *Sapphica Musa*, because Sappho dreamed that the Muses welcomed her as a tenth Muse.

17. *doctior*, "more scholarly."

18. *incohata*, "as he began it," referring to 13, and without any suggestion that the poem is still incomplete.

XXXVI

Following Munro, we explain the poem thus: Lesbia had vowed that if Catullus was reconciled to her, she would—not, be gracious herself as one would expect, but—this is the charming surprise (*jocose lepide*)—burn a selection of the lyrics of her naughty poet (*pessimi poetae*). Catullus calls on Venus to witness and register the payment of the vow. He, too, has a surprise in store. The poems that he burns are not his own, but those of Volusius, the worst of poets. Till the end of line 17 it looks as if the vow were to be paid in the sense in which Lesbia intended it. *At* (line 18) introduces the final surprise, if indeed the first two lines of the poem have not already betrayed the secret.

1. *Annales Volusi*, a prosaic title for a poem, but probably chosen by Volusius himself in imitation of Ennius.
cacata, "filthy," lit. "befouled with dung."

5. *vibrare* is natural enough, for *iambus* is derived from ἰάπτω, and this metre became the habitual weapon for personal attacks. Cf. Hor. *A. P.* 79—

"*Archilochum proprio rabies armavit iambo*"—

and the American phrase "to sling ink."

6. *electissima*, "carefully selected," *i.e.* by Lesbia; but it might also mean "choicest."

7. *tardipedi deo*, Vulcan. Cf. κυλλοποδίων, the Homeric epithet for Hephaestus.

8. *infelicibus lignis*, "wood from a barren tree." An *infelix arbor* was specially chosen for punishments. Cf. Leges Regiae: *infelici arbori reste suspendito.*

9, 10. "And the naughty girl saw that in this she was making a merry, witty vow to the gods." *Pessima* answers *pessimi* in line 6.

11–15. Venus, summoned in the name of all her temples, comes presumably to a great sacrifice.

12. Notice *sanctum*, recalling *sanctae* of line 3. Catullus imitates the solemnity of Lesbia's vow, and outdoes it. *apertos*, "with wide prospect," cf. περισκέπτῳ ἐνὶ χώρῳ. "Oria, between Taranto and Brindisi, commanding a view as far as the sea in each direction." Swinburn's Travels, i. p. 211, quoted by Ellis.

13. *Cnidum arundinosam*, famous for its reeds, but more famous for its Aphrodite, "the finest statue, not only by Praxiteles, but in the whole world." Pliny, *N. H.* 36, translated by H. Stuart Jones.

14. *Golgos.* Ellis quotes Theocr. xv. 100—

Δέσποιν' ἃ Γολγώς τε καὶ 'Ιδάλιον ἐφιλάσας.

15. *Adriae tabernam*, "the hostel of the Adriatic."

16. "Enter the receipt of the vow as duly paid."
acceptum referre is the usual phrase. Cf. Hor. *Ep.* ii. 1. 234—

"*Incultis qui versibus et male natis*
Rettulit acceptos, regale nomisma, Philippos—

Notice *face*, archaic form.

18. *at vos*, perhaps only "and now you." Or *at* might mean that he pretends to be struck by a sudden thought.

XXXVIII

To Cornificius, a contemporary poet, who has forgotten Catullus in his hour of need. There is no reason to suppose that the poem was written in anticipation of approaching death.

2. *et est*, Froehlich, for *et* of MSS., to avoid the hiatus.

6. *Sic meos amores?* "Treat my love so?" Of course "my love or you." But Ellis renders, "To treat my passion (probably for Lesbia) thus." Others, "That you, the object of my love, should act thus!"

8. *lacrimis Simonideis*, referring to the θρῆνοι of Simonides of Ceos, a poet as simple and pathetic as Catullus himself. One example will suffice—

ὦ ξεῖν' ἀγγέλλειν Λακεδαιμονίοις, ὅτι τῇδε
κείμεθα, τοῖς κείνων ῥήμασι πειθόμενοι.

XXXIX

To Egnatius, a dark Spaniard proud of his white teeth. Cf. Martial's epigram, iii. 24, on another Spaniard, Canius Rufus of Cadiz, with the same fault.

2. *renidet*, "beams with smiles" (Ellis).
usque quaque, "ever and aye."

7. *morbum* seems almost a predicate, "it amounts to a disease."

9. *monendum te est mihi.* Notice the nominative of the gerund with an accusative. Cf. Lucretius, i. 112—

"*Aeternas quoniam poenas in morte timendumst*"—

and possibly Virgil, *Aen.* xi. 230, *pacem Troiano a rege petendum.*

13. *ut meos quoque attingam*, "to come to my own folk," *i.e.* Verona, north of the Po.

XL

To Ravidus, who has tried to rob him of his love.

1. *miselle*, "poor." Catullus almost pities him.
   Ravide, possibly two syllables in pronunciation; otherwise the *e* is elided before *agit*.
2. *iambos*, see on xxxvi. 5.
3. *non bene advocatus*, "better left uninvoked by you" (Simpson).
6. *qua lubet*, "no matter how" (Ellis).
8. *cum*. The love involves a certain punishment; the two go together.

XLIII

To Amiana (the mistress of Mamurra, Cæsar's protégé), who had been compared to Lesbia.

2. *bello*, "dainty."
3. *nec ore sicco*. She slobbers. But in translating keep the negatives throughout.
4. *sane*, "assuredly," to emphasise the last feature selected.
5. *Formiani*, Mamurra of Formiae.
6. *provincia* may be either Cisalpine or Transalpine Gaul.

XLIV

To Sestius, whose speeches were so sickening (line 12, *plenam veneni et pestilentiae*) that any one who read them was sure to fall ill, though the author asked no one to dine who had not read them. Aristophanes makes a different joke on the same subject in *Acharnians*, 138, where the snow is accounted for by the chilling effects of the frigid poems of Theognis. It is clear that Catullus had not caught his chill going to dinner. He tried to read the speech, and it poisoned him. Ellis says, "Sestius was a notoriously bad writer," and quotes Cic. *Fam.* vii. 32. 1—"*Ais ut ego discesserim omnia omnium dicta, in his etiam Sestiana, in me conferri*," and *Att.* vii. 17. 2—"*Nihil unquam legi scriptum Σηστιωδέστερον*."

1. *seu Sabine seu Tiburs;* the latter would of course be the more fashionable. The villa lay near the boundary line.
4. *quovis pignore contendunt*, lit. "maintain with any stake."
6. *fui libenter*, "I was comfortable."
   suburbana, emphatic, to prove his point; nothing much farther off than Tivoli (eighteen miles) could be called suburban.

7. *malam*, "nasty." *tussim*, effective at the end of a line, as in 13, 19. Cf. Martial, i. 10. 4—

> "Quid ergo in illa petitur et placet? Tussit."

11. *petitorem*, prosecutor in a suit or candidate in an election. There is nothing to show here which is intended. Ellis suggests that *Antius* may have been Antius Restio, who brought forward a sumptuary law.

15. *urtica;* "nettles were a common prescription for a cough" (Ellis).

16. *tibi*, the villa. Hence *ulta*, line 17.

18–21. "Nor do I protest henceforth, if I harbour the shocking writings of Sestius, against the chill giving a cold and a cough—not to me, but to Sestius himself (*notice the παρὰ προσδοκίαν*), who only invites me whenever I read a villainous book."

21. *cum*, of a general statement, is common with the perfect and pluperfect indic. "whenever." Cf. lxxxiv. 4.

XLV

> "My true love has my heart
> And I have his."

"The most charming picture in any language of a light and happy love" (Munro).

5. *perire*. Cf. xxxv. 12.

8. *Amor sinistra amanti* (MSS. *ut ante*), "Love on the lover's left." Munro explains: Love, well pleased, standing on their left, sneezes at them approval towards the right (as he must do, being as he is on their left).

9. *sternuit*. Ellis quotes Tennyson, *Edwin Morris*—

> "Shall not Love to me,
> As in the Latin song I learnt at school,
> Sneeze out a full God bless you right and left?"

11. *ebrios*, "love-brimming."

15. *ut*, "as surely as."

22. *Syrias Britanniasque*. This gives the date 55 B.C. "At the moment when the poem was written, Cæsar was invading Britain, and Crassus was off, '*partant pour la Syrie*,' to annihilate the Parthians" (Munro).

24. "has her pastime and dalliance."

XLVI

"For now the heavenly power
  Makes all things new,
And thaws the cold, and fills
  The flower with dew;
The blackbirds have their wills,
  The poets too."

—TENNYSON.

Catullus, leaving Bithynia, 56 B.C., is to visit the famous cities of Asia in the spring.

1. *Iam* begins four lines in this poem. It strikes the keynote, "Spring is here *now!*" *egelidos tepores*, "the warmth that thaws the cold." But for *egelidus*, "very cold," cf. Verg. *Aen.* viii. 610—

"*Egelido secretum flumine vidit.*"

2. *aequinoctialis*, i.e. towards the end of March.
3. *silescit auris*, "sinks into the breath."
4. Notice *Catulle* (cf. viii. 1) followed by *volemus*.
5. *aestuosae*, cf. vii. 5.
7. Cf. Tennyson, "O follow, leaping blood, the season's lure." *praetrepidans*, "thrilling with expectation."
8. *vigescunt*, "quicken."
10. *longe* with *a domo*. They started together from their distant home.
11. *diversae variae viae*, "divided ways through changing scenes."

XLVII

To Porcius and Socration, two creatures of Piso (cf. xxviii.), whom he had allowed to enrich themselves in his province.

1. *sinistræ*, cf. xii. 1.
2. *scabies famesque munda*, "whited sepulchres, trim starvelings." *munda* is to be taken with each substantive. The correction *munda* for MSS. *mundi* is Riese's. It had, however, occurred independently to us. It is probably parodied by Martial, iii. 58. 45—

"*At tu sub urbe possides famem mundam*"—

where the words are applied to an unproductive but neatly kept farm. It is also perhaps worth noticing that there, too, Priapus is mentioned in the next line but one, and that the first line of the

epigram—*Baiana nostri villa, Basse, Faustini*—is an obvious imitation of xxvi. 1.

3. *Veraniolo meo et Fabullo*, cf. xii. 16.

4. *Verpus*, lit. "circumcised." Here, "lewd."

Priapus, the garden god. Here, the god of coarseness.

6. *de die*, "in open daylight;" lit. "at the expense of the day." It was a sign of luxury to begin dinner before 3 P.M., and those who did so are said by Horace, "*partem solido demere de die*" (*Od.* i. 1. 20).

mei, emphatic by position, and contrasted with *vos*.

XLVIII

Probably an early poem. Cf. vii. on the same subject.

XLIX

To Marcus Tullius Cicero.

There are two views taken of this poem: (*a*) it expresses honest gratitude for some service done by Cicero to Catullus; (*b*) it is an ironical answer to some patronising remark of Cicero's about the poets. In favour of this second view, it is urged that (i.) Catullus "protests too much" in lines 2 and 3; (ii.) Cicero is only said to be the best of orators *if* Catullus is the worst of poets; (iii.) there is some evidence to show that Cicero, who defended men of all rank and parties, was called *omnium patronus* in disparagement. On the other hand we feel strongly that if Catullus had meant to be unpleasant he would not have left his meaning doubtful.

L

To Calvus (cf. xiv.) recalling a happy evening spent in his company.

2. *lusimus*, often used of love-poetry, cf. lxviii. 17; here of any kind of light verse.

3. "Such pretty pastime was our pleasure."

6. *reddens mutua*, "giving and taking."

per iocum atque vinum, cf. xii. 2.

10. *quiete*, instrumental, "with rest."

12. *versarer*, "I tossed."

13. *simulque ut essem*, "and to be with you."

15. *lectulo*, "pallet," the diminutive, not of size, but pathetically, after the night's unrest; above, *lecto* (line 11).

19. *ocelle*, "light of my eyes."

LI

Probably the earliest poem to Lesbia, written perhaps in 62 B.C. It is a translation of Sappho's song to a Lesbian girl, chosen by Catullus, not because lovers' language is in all ages the same, but as the safest way of revealing to Clodia the secret of his love. If she cared for him, she could hardly mistake his meaning ; if not, it was only a translation after all.

It was Munro who first saw that *Lesbia* in line 7 was suggested by the knowledge that the original was addressed to a Lesbian girl. Henceforth Clodia is always Lesbia for Catullus.

We give the original of these three stanzas from Bergks's *Poetae Lyrici Graeci*—

φαίνεταί μοι κῆνος ἴσος θέοισιν
ἔμμεν' ὤνηρ, ὄττις ἐνάντιός τοι
ἰσδάνει καὶ πλάσιον ἆδυ φωνεί—
σας ὑπακούει
καὶ γελαίσας ἰμερόεν, τό μοι μάν
καρδίαν ἐν στήθεσιν ἐπτόασεν·
ὤς σε γὰρ Fίδω, βροχέως με φώνας
οὐδὲν ἔτ' ἴκει·
ἀλλὰ καμ μὲν γλῶσσα Fέαγε, λέπτον δ'
αὔτικα χρῶ πῦρ ὑπαδεδρόμακεν,
ὀππάτεσσι δ' οὐδὲν ὄρημ', ἐπιβρό—
μεισι δ' ἄκουαι.

1. *par esse deo.* The point is : the man who can bear the light of Clodia's eyes and the magic of her voice must be equal or superior to the gods in might.

Line 2, not in the original. *divos*, "the holy gods" (Ellis), "a more solemn word than *deos.*"

3. *identidem*, cf. xi. 19.

5. *quod*, "a thing which."

8. The lost words are perhaps irrecoverable. Curiously enough, without them the sense is excellent. *φώνας*, however, has not yet been translated. *Vocis in ore* is the suggestion which has found most favour. *Vocis et artis*, our reading, might easily have dropped out from the similarity of *artis* to *artus* in the next line. The lover can find no words, and the poet's skill avails him nothing.

10. *suopte.* The termination emphasises.

11. *gemina, &c.* "Both my eyes are sealed by night." Others read *geminae* with *aures*, but the drowsy rhythm of this stanza, due to the pauses at the caesura, is intentional.

LIa

A fragment, plainly, though some editors attach it to the preceding poem.

1. *otium*, "idleness."

2. *nimiumque gestis*, "and wanton overmuch."

Horace, probably in emulation, begins Bk. II. Ode xvi. lines 1, 5, 6, with *otium*.

LII

A violent attack on Vatinius (cf. xiv. Introd.) and Nonius. Ellis says, "It is not easy to see why Catullus should have ascribed to Nonius the well-known deformity of Vatinius." Perhaps the reason may be this: Vatinius is the real object of attack; *struma* inevitably suggests him, and *Nonius* comes as a surprise; but the respite is only temporary, and his name is reserved, with crushing effect, for the end of line 3.

1, 4. *Quid est, Catulle?* "How now, Catullus?"
emori, "die outright." Cf. *bos enectus arando* (Hor. *Ep.* i. 7. 87).

2. *Nonius*, almost unknown. "From Plin. *H. N.* xxxvii. 87, it appears that he was the father of a senator of the same name, proscribed by Antonius on account of an opal of extraordinary value, which Antonius coveted" (Ellis).

3. *Vatinius*, consul in 47 B.C. Yet Catullus died 54 B.C. Vatinius, who had probably seen the list of consuls drawn up by the Triumvirs for future years, was in the habit, Cicero tells us, of bragging of his coming consulship. His words may have been, as Schwabe suggests, "*Ita fiam consul ut quae affirmo vera sunt.*" The passage in Cicero (in *Vat.* ii. 6) is worth quoting: "*Memento me pudenter vivendo consecutum esse quae tu impudenter vaticinando sperare te saepe dixisti.*"

LIII

An incident at the prosecution of Vatinius by Calvus.

1. *nescio quem e corona*, "some one or other from the audience round."

2. *Vatiniana*, "against Vatinius."

5. *salaputium*, "mannikin" probably, but the etymology is uncer-

tain. Calvus was a small man, as is proved by Seneca, *Controv.* 7. 19 (quoted by Ellis): "*Inponi se supra cippum iussit, erat enim parvolus statura, propter quod et Catullus in hendecasyllabis vocat illum salaputtium disertum.*"

LIVa

A fragment from an attack on C. Julius Caesar, and therefore interesting.

2. *unice imperator*, "our only general," naturally bears an invidious meaning.

LX

An expression of real grief, though perhaps imitated from Euripides, Medea, 1342–43. Very similar is lxiv. 154–57.

2. *latrans, &c.*, "barking from her nethermost groin." Her body ends in barking dogs. Cf. Virgil, *Ecl.* vi. 75—

"*Candida succinctam latrantibus inguina monstris*"

(quoted by Ellis).

4. *in novissimo casu*, "in his last extremity."

LXI

The marriage-song of Manlius Torquatus and Vinia Aurunculeia. The first 75 lines are an invocation to Hymen, sung outside the doors of the bride's house. Then Vinia comes forth, and the poet welcomes and consoles her (76–125). The procession, with blazing torches, starts at once, accompanied by the poet, who himself points out to the bride her husband's house (156). She is then lifted over the threshold, and led to the marriage-bed (188). Then the poet turns to the husband (196), and praises him, ending with a prayer for the birth of a child (216), and for the lasting happiness of bridegroom and bride.

2. *Uraniae genus*, "child of heavenly Love," Κύπρις οὐρανία. Cf. Theocr. *Ep.* xiii.—

ἁ Κύπρις οὐ πάνδημος· ἱλάσκεο τὰν θεὸν εἰπὼν
οὐρανίαν.

3. *rapis.* The bride was taken with pretended force from her mother's arms. Cf. 56, 59.

8. Hymen is dressed like the bride, who wore a white tunic and a veil, hair-net, and shoes of bright yellow.

With *luteum soccum* compare *aureolos pedes*, 167.

For the contrast of colour (*niveo*, *luteum*), cf. lxviii. 133, 134—

"Cupido
Fulgebat crocina candidus in tunica."

20. *alite*, "omen." Cf. Hor. *Od.* I. xv. 5—

"Mala ducis avi domum."

22. *Asia*, "Asian," *i.e.* from the Cayster fen. Cf. Hom. *Il.* ii. 461, Ἀσίῳ ἐν λειμῶνι Καϋστρίου ἀμφὶ ῥέεθρα.

24. *ludicrum*, "plaything."

26. *aditum ferens*, probably "dancing." Cf. the use of *ferre pedem*, Verg. *G.* i. 11, "*Ferte simul Faunique pedem Dryadesque puellae.*"

27, 28. *Thespia rupis*, i.e. Helicon, close to which lay the town of Thespiae.

28. *Aonios.* Cf. Verg. *Ecl.* x. 12, *Aonie Aganippe*, Aonia was a part of Bœotia.

29. *super irrigat*, "waters from above."

31. *domum dominam*, "home's mistress homeward."

42. *citarier*, this archaic form is not uncommon. Cf. *compararier* and *nitier* in this poem.

42, 43. *Suum munus*, "his proper service."

44. *bonae*, "holy." She is Κύπρις οὐρανία. Cf. line 2.

46. *anxiis*, Haupt's conjecture for MSS. *amatis.*

51. *tremulus*, "anxious." Cf. lxviii. 142, though "palsied" is the more usual meaning.

55. *captat*, "woos."

56. *fero iuveni*, "a man so rough." *iuvenis* is contrasted with *puellula.*

61. *nil* with *commodi.*

71. *quae*, "any which." Hence the subjunctive.

78. *splendidas comas.* Cf. Bacchyl. xvii. 56, πυριέθειραν ἀστραπάν.

quatiunt, indicative, as often in early Latin, because *viden ut* is merely an exclamation. Cf. Verg. *Aen.* vi 779, "*Viden ut geminae stant vertice cristae.*"

79. *ingenuus pudor*, "modesty gently-bred."

"*tardet*, possibly from *tardere*" (Ellis).

The sense of the two missing lines was possibly "Love urges her to go" (cf. Ovid. *Amor.* iii. 10, 28, "*Hinc pudor, ex alia parte trahebat amor*); *quem* (84) would then refer to love. She listens to love rather than to modesty, yet weeps.

98. *vide*, "perhaps with more impatience than line 77, *viden*" (Merrill). For the non-elision, cf. Verg. *Ecl.* iii. 79, *vale inquit Iolla.*

158. *sine serviat*, "suffer it to be yours."

161, 162, 163. "Till grey-haired eld, shaking a palsied brow, nods alway assent to all." Notice *tempus*, very rare in sing., the uncommon *anilitas*, and *dum* with ind. ("all the while till"; cf. Verg. *Ecl.* ix. 23, "*Tityre, dum redeo, brevis est via*").

166. The procession has reached the bridegroom's house.

omine cum bono. A stumble would be a bad omen, and Catullus evidently assumes this as the reason for carrying the bride over the threshold. As a matter of fact it was only a survival of marriage by capture in primitive society.

167. *aureolos pedes.* Cf. line 10, *luteum soccum.*

171. *Aspice.* The poet shows the bride her husband reclining at the feast (*accubans*).

182. *praetextate*, one of the two boys who held the bride's hands. There was a third who carried a torch of hawthorn. Hence Guarini read *spineam* for *pineam* in line 15.

183. The bride goes past the dining-room to the marriage-chamber.

186, 187. *bonae cognitae bene feminae*, "faithful wives faithfully loved." These are the *pronubae* or bride's women.

188. "Lay the maiden down."

193. *floridulo*, "flower-like."

194, 195. The flowers chosen, white and yellow, recall the dress of the bride. Cf. line 8.

194. *parthenice*, possibly feverfew, but why not keep the Greek name?

202. *bona*, cf. 44.

210. "The myriad blisses of your love."

211. *ludite ut lubet*, "love as you will."

214. *indidem*, "from the same stock" (Ellis); *i.e.* not by adoption.

216–220. "Not again till the Florentine art of the fifteenth century was the picture drawn with so true and tender a hand." Mackail's "Latin Literature."

217, echoes 58, 59, *a gremio suae matris*, and the gain here makes amends for the loss there.

223–24. *omnibus et*, the single instance of the last syllable of the glyconic being short. "Dawes cures this by transposing *omnibus* and *insciis*. It is possible Catullus may have lengthened the emphatic syllable of the verse, as Vergil has so often done with *-us*" (Munro).

224, 225, *i.e.* by the baby's likeness to his father.

226–230. "May such praise be his, the gift of a good mother, in proof of his descent, as is the peerless fame which abides for Telemachus, son of Penelope, from the best of mothers."

231. *ostia*, i.e. of the marriage-chamber.

232. *lusimus*, cf. l. 2; but here of singing.

232–33. *boni coniuges bene vivite*, "loyal pair, live loyally," is perhaps nearer the Latin than "happy pair, live happily."

234. *munere*, "conjugal love."

LXII.

A marriage song, possibly a translation from the Greek, and not written, as lxi., for a special wedding. A chorus of boys and girls answers each other alternately throughout the poem.

1. *Olympo*, here *the mountain* (cf. *Oetaeos ignes*, line 7), generally *the home of the gods*, rarely *the sky*.

7. *Oetaeos*, "over Oeta." The girls had seen it over Olympus.

9. *non temere*, "not for nothing."

quod vincere par est, "what is well worth a conquest." Others read *visere*, "what is well worth going to see."

12. *meditata requirunt*, "recall their studied song" (Ellis).

15. *i.e.*, while practising, we listened with our ears, but our thoughts wandered.

22. *retinentem*, "clinging." The object is perhaps *matrem*, understood.

28. *viri*, "husbands," who first (*ante*) arrange the marriage contract with the parents of their future brides.

32. The only line left of this strophe, but it gives the clue to the sense of the missing lines. "Hesperus," say the girls, "is no better than a thief."

The beginning of the boys' answer is also lost. "Hesperus," they may have said, "what star more honest than thine?" This they proceed to justify in lines 33–35. Hesperus warns men to be watchful; it is true that "thieves lurk at night," but Hesperus himself is blameless, for he ushers in the dawn, and so ensures their detection.

34. *nocte latent fures*, perhaps quoted *verbatim* from the song of the maidens (Merrill).

35. *Eous*, Schrader's conjecture for MSS. *eosdem*. Cf. Plato's epigram—

> Ἀστὴρ πρὶν μὲν ἔλαμπες ἐνὶ ζώοισιν Ἑῷος,
> νῦν δὲ θανὼν λάμπεις Ἕσπερος ἐν φθιμένοις—

and Tennyson, *In Memoriam*, cxxi.—

> "*Sweet Hesper-Phosphor, double name*
> *For what is one.*"

41. "Nursed by the breeze, grown strong in the school of the sun and the rain."

43. *tenui*, "sharp."

45. Quintilian says that in this passage the first *dum* means "as long as," the second "so long." This, however, seems unnecessary and improbable. The maidens contrast the ungathered and the gathered flower; then the unmarried girl and the bride. First the flower is described in both aspects; then the girl. Consequently, line 45 answers to lines 39–42; lines 46, 47 to 43, 44.

sic virgo, "so it is with the maid."

49. Catullus cannot here be referring to the trailing vines (lxiv. 39), which, though not trained upon trees, are cultivated with good results, as *e.g.* in Cœle-Syria to-day. He clearly means the wild vine.

52. *iam iam*, "all but."

56 answers to 49–53; 57 to 54, 55.

58. *invisa*, intentional exaggeration.

64. *pugnare* with dative is the Greek construction.

LXIII

The cult of Attis was closely connected with that of Cybele or the Great Mother, whose worship seems to have first appeared in Phrygia, and thence to have spread over the whole of Asia Minor. Aristophanes associates her with Sabazius (Av. 875–7), and Sabazius and Attis were perhaps identical. Cf. Dem. *de Corona*, p. 313, βοῶν εὐοῖ Σαβοῖ καὶ ἐπορχούμενος Ὕης Ἄττης Ἄττης Ὕης.

Her rites were brought to Rome from Pessinus in 204 B.C., and the festival was called *Megalensia*. But Catullus was the first Latin author to mention *Attis*. Even Varro declined to discuss the legend. Cf.

Aug. de Civ. Dei, vii. 25, "*Merito hinc aversatus est Varro noster, neque hoc dicere voluit; non enim hominem doctissimum latuit.*" The annual processions, mourning, and rejoicing were not instituted till the reign of Claudius. *Attis* was the title assumed by Cybele's priests.

The legend of his wounding is twofold. According to one story he mutilated himself, according to another he was pierced by the tusk of a wild boar. Catullus has adopted the first of these myths, and coloured it with his own imagination. Emasculation has been a common form of religious fanaticism in the East. (Cf. Gal. v. 12.)

The second of the two legends is probably the older. Much light has been thrown upon it by the researches of Mr. Frazer, who identifies it with the myth of Adonis. His theory may be summed up thus: Attis was the embodiment of a tree-spirit (a pine was carried in procession on his festival), and as such was mourned annually, like Thammuz and other gods of vegetation. Pausanias says that the Galatians of Pessinus abstained from swine, and Julian asserts that this rule was observed by all worshippers of Attis; so that here, as in so many cases, the vegetation-spirit has been embodied in a beast, which has therefore become sacred, or "unclean," and is only eaten periodically by its worshippers in communion. Such a ceremony is probably described in Isaiah lxvi. 17, "They that purify themselves in the gardens, eating swine's flesh" (cf. also lxv. 3, 4, lxvi. 3). When its origin was forgotten, the ritual was explained as the sacrifice to the god of an animal which had hurt him, as in the story of Attis and the boar. The animal and the god were really identical. "Perhaps the cry of 'Hyes Attes! Hyes Attes!' may be neither more nor less than 'Pig Attis! Pig Attis!'" See Frazer, *The Golden Bough*, and Pausanias's *Description of Greece*. Also Robertson Smith, *The Religion of the Semites*.

The hymns sung at the Megalensia were in the Greek tongue, and this has perhaps affected the language of the present poem. It is strangely un-Roman. The descriptions of wild scenery are in keeping with the cult of the Mountain Mother.

3. *silvis redimita*, "forest-crowned."
deae, i.e. Cybele.

5. *devolsit ile sibi*, 'mutilated his body."

6. *sine viro*, "virile no more." From this point Catullus does not regard him as a man, and uses the feminine gender (*e.g.* line 8, *citata*).

8. *typanum*, as in Greek, an alternative form for *tympanum*. Ellis, in his Metrical Translation, ingeniously gives *tabourine*, an old form of *tambourine*.

9. *tuum*, *Cybebe*, Lachmann, for *tubam Cybelles*, which is explained to mean that the tambourine takes the place of the trumpet in summoning the worshippers of Cybele.

10. *terga tauri = typanum.*

11. *tremebunda*, nom. "excitedly."

12. *Gallae* for *Galli*, as explained in note on line 6. Ovid (*Fast.* iv. 361–5) derives the name of these priests of Cybele from the river Gallus in Galatia, the waters of which inspired madness.

13. *Dindymenae dominae*, "lady of Dindymus," a mountain in Mysia sacred to Cybele.

15. *sectam*, "rule."

16. *truculenta pelagi.* Cf. Verg. *Aen.* ix. 81, *pelagi alta.*

18. *ero*, ethic dative, "at your lord's command." Other readings are *aere* (improbable scansion), *erae*, and *io.* None of these have MSS. authority.

22. *canit grave*, "sounds the deep note."

24. *sacra sancta*, "holy mysteries."
agitant, "wildly celebrate;" like ἄγειν, but with the further notion of frenzy.

27. *notha*, "counterfeit." Cf. xxxiv. 15.

31. *animam agens*, here "gasping for life;" usually "expiring."

32. *comitata tympano*, "tambourine in hand."

35. *lassulae*, "failingly." Perhaps the diminitive is used pityingly.

36. *Cerere*, "bread." Abstinence was a feature of the Attis worship.

39. *oris aurei* with *Sol*, "golden-visaged."

40. *lustravit, &c.* "Flooded grey sky, dull earth and restless sea." For the contrast between the last two, cf. Hor. C. I. xxxiv. 9; "*Bruta tellus et vaga flumina.*"

41. *pepulit*, "trampled on." It is doubtful whether Catullus uses *pello*, meaning "drive away." Tyrrell compares Tennyson's *Tithonus*, where the horses of the sun—

> "Shake the darkness from their loosen'd manes
> And beat the twilight into flakes of fire."

43. *trepidante*, "thrilling."
eum, i.e. Somnus. *Pasithea*, his wife.

46. *sine queis*, "what he had lost," *i.e.* manhood.

47. *tetulit.* Notice the archaic form.

48. *lacrimantibus oculis*, perhaps an intentional echo of *radiantibus oculis* in line 39.

53. Notice the *a* of *gelida*, lengthened before *st*.

56. *aciem*, "gaze."

62. "For what shape of human form is there that I have not worn?"

63. Starting from the present, he retraces his career.
65. *tepida*, "thronged."
69. *mei pars*, "but half myself."
71. *columinibus*, here only for "mountain-summits."
73. *dolet*, "pains me." Active.
75. *geminas, &c.*, "full on the ears of the gods." We should expect *deae*, not *deorum*. Lachmann reads *matris*, Munro *deae tam* ("tidings so strange").
nuntia, neut. plur. substantive, rare.
77. *laevum, &c.*, i.e. the left-hand lion.
84. *religat*, i.e. completes the action begun in *resolvens* (76).
85. *ferus*, "the wild beast."
87. *umida, &c.*, "the foaming line of the silver shore."
albicantis, from the surf which fringes the coast. Attis, pining for his home, is standing at the water's edge and looking towards Greece.

LXIV

This, the longest poem in Catullus, was perhaps originally intended for an Achilleid, but closes, rather than concludes, soon after the Fates have sung the marriage-song of Peleus and Thetis. It contains one great episode, beautiful in itself, and perfectly natural if it was intended to be part of a long epic, but at present out of all proportion to the rest. Catullus seems to have grown weary of his subject, and the epilogue (382–408), which is full of real feeling, stands in striking contrast with the artificial epic which he did not care to finish. How should he write of Achilles and the heroes, when his own age was full of wickedness?

It is clear that Alexandrine models have been used throughout. Munro has asserted that the poem contains many imitations of Lucretius, and that these are peculiarly frequent in the episode of Theseus and Ariadne. "One might surmise," he adds, "that this episode was filled up by the poet when he was fresh from reading the new work of Lucretius." We do not think that the evidence justifies his view.

3. *Phasidos*, the river of Colchis, where King Aeaetes, father of Medea, kept the golden fleece.

4. *lecti iuvenes*, cf. Theocr. xiii. 18, Πασᾶν ἐκ πολίων προλελεγμένοι, and Verg. *Ecl.* iv. 34, 35:

"Altera quae vehet Argo
Delectos heroas."

6. *decurrere*, "race over." With *vada*, acc. of space traversed,

compare πηδῶντα πεδία (Soph. *Ajax.* 30) = "leaping over the plains," and *aequora curro*, Verg. *Aen.* v. 235.

8. *quibus*, "for whom," *i.e.* the Argonauts.
retinens arces = πολιοῦχος.

9. *currum.* Similarly Aeschylus (*P. V.* 468) calls the first ships ναυτίλων ὀχήματα.

11. *cursu prima imbuit*, "first schooled in voyaging."
Amphitrite, the goddess of the sea.
rudem, "wild."

14. *feri*, "weird."

16. *haud*, not in MSS.

18. *nutricum*, "breasts," here only so used.

21. *pater*, Zeus, who, as well as Poseidon, had wished to marry Thetis.

23*b*. There is a lacuna in MSS. after the first *iterum*. The rest of the line is due to Munro.

25. *adeo*, as often, simply emphasises the preceding word.

28. *tenuit*, "clasped."

29. *Tethys*, wife of Oceanus.

31. *quae* is vague; "when those desired days."

35. *Scyros* is distant and not very appropriate, hence others read *Cieros;* but the connection of Achilles with Scyros, where he lived as a pretended girl, may explain its introduction here.
Phthiotica, here "Thessalian," but Phthiotis is really the southernmost district of Thessaly.

36. *Crannon*, a town in Thessaly, about half-way between Larissa and Pharsalus.

38. *mollescunt*, "grow soft," *i.e.* from disuse.

39. *humilis*, "sunken," Ellis; who quotes Varro to show that vines were (i.) *humiles*, i.e. not trained on props, but running along the ground (see note on lxii. 49); (ii.) *sublimes*.

40. *prono*, "deep-driven."

43. *ipsius*, i.e. Peleus.

43, 44. *quacumque—regia*, "far as the rich palace stretched back."

47. *pulvinar*, usually the couch on which the images of the gods were carried; here, more solemn than *lectus*, for the bed of a goddess.
geniale, so called because sacred to the genius, the spirit of life.

48. *Indo dente politum*, "burnished with ivory" (Ellis), who explains that this perhaps means that the feet were of burnished ivory.

52. With *namque* begins the episode of Ariadne, which ends at 264.
Diae, probably the old name of Naxos; *cf.* Callimachus (p. 163), quoted by Ellis, ἐν Δίῃ· τὸ γὰρ ἔσκε παλαίτερον οὔνομα Νάξῳ.

55. *quae visit visere credit*, is Voss's certain emendation of the MSS. *seseque sui tui se credit.*

56. *ut pote . . . quae*, "in as much as she."

60. *Minois*, Ariadne, daughter of Minos.

61. *Saxea*, "marble," *i.e.* speechless, tearless, motionless in her grief.

64. *contecta pectus*, the middle use of the perf. part. pass.

65. *strophium*, the sash worn beneath the breasts.

lactentes papillas, "her woman's breasts"; lit. "swelling."

69. *vicem*, "the fate."

71. *externavit*, "dismayed."

72. *Erycina*, goddess of Eryx, the mountain above Drepanum in N.W. of Sicily, *i.e.* Venus.

73. *illa tempestate . . . quo ex tempore*, pleonastic. The meaning is, "On the day when Theseus first reached Crete."

75. *iniusti.* Minos bears two different characters in antiquity, as tyrant and just judge. Here, as demanding annually the lives of fourteen children to pay for the murder of his son Androgeos, he is naturally called unjust.

Gortynia, "Cretan," from Gortyna, a town in Crete.

77. *Androgeoneae;* for Androgeos was killed either from jealousy after his victory at the Athenian games, or in battle with the Marathonian bull, against which King Aegeus sent him.

79. *Cecropiam*, Athens, the city of Cecrops.

80. *angusta*, emphatic, for in a small city the loss would be more severely felt.

82. *optavit*, "chose."

83. *funera . . . nec funera*, "living dead;" *funera*, as doomed to die; *nec funera*, as still living. Similarly the maid-servant says of Alcestis (142)—

καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι.

87. *castus*, "maiden."

89, 90. The sense is "Delicate as a myrtle, and bright as spring flowers."

93. *imis medullis*, "the heart's core."

94. We take this line with those which precede, not with that which follows, and translate, "Rousing love's madness in a heart unripe for love."

inmiti, "unripe," its natural meaning, though it does not occur elsewhere.

95. Cf. lxviii. 18.

96. Cf. xxxvi. 12, 14.

97, 98. *incensam fluctibus*, at first sight a confusion of metaphors; but perhaps Catullus was thinking of love's fiery birth from the sea. Cf. Meleager, *Anth. Pal.*—

> *θαῦμα δέ μοι, πῶς ἄρα διὰ γλαυκοῖο φανεῖσα*
> *κύματος, ἐξ ὑγροῦ, Κύπρι, σὺ πύρ τέτοκας.*

100. *fulgore*, "glitter." Others read *fulvore.*

102. *laudis*, "valour." Cf. Verg. *Aen.* i. 461—

> "*Sunt hic etiam sua praemia laudi.*"

103. *non* with *ingrata* and *frustra*, "not without return and not in vain."

munuscula; "a girl's gifts" gives the force of the diminutive.

104. *succendit*, "kindled on the lips as an altar the vows which ascend like incense to the gods" (Ellis).

106. *sudanti*, "resinous."

109. *lateque effunditur*, "is strown abroad," for MSS. *lateque cum* (*tum*) *eius.*

111. *vanis*, "invulnerable."

113. *filo*, the thread which Ariadne gave him, by which to retrace his steps.

115. Cf. Virgil's imitation, *Aen.* v. 591—

> "*Indeprensus et irremeabilis error.*"

118. *consanguineae*, probably Phaedra, the best known of the sisters.

119. "Who, hapless one, was lost in joy over her daughter." *misera* we take as nominative. If ablative, it must mean "love-lorn."

126, 128. *tum . . . tum*, "now . . . now."

127. *unde aciem protenderet*, "that she might see further."

128. *tremuli*, "rippling" (Ellis).

129. *nudatae*, proleptic; "to bare her leg."

131. *udo*, "tearful."

135. *devota*, "doomed."

140. *haec misera*, "these unhappy things." *ă* is lengthened before *p*, as in 186.

143. *tum iam*, "from that moment," *i.e.* "when you deserted me."

149. *versantem;* notice the pres. part. act. used in a middle sense.

150. *germanum*, i.e. the Minotaur, offspring of Pasiphae; but that Ariadne should speak of him as her brother is a blot upon the poem.

crevi, i.e. *decrevi.*

154–157. Cf. lx.

156. *vasta*, "waste," *i.e.* "devastating."

159. *prisci*, "stern"; *parentis*, Aegeus.

160. *vestras*, "of you and yours." *vester* is probably never used for *tuus*, though Munro denies this. Cf. *Aen.* i. 140, "*Vestras*, *Eure*, *domos*," which must be similarly translated.

164. *ignaris*, "unheeding."

171. *tempore primo.* The contrast with *extremo tempore* (169) is intentional.

177. *nam quo*=*quonam*, *nam* introducing the interrogative. Cf. Verg. *G.* iv. 445—

> "Nam quis te iuvenum confidentissime nostras
> Jussit adire domos?"

180. *quemne*, "what, he whom . . . ?" Cf. 183, *quine.*

181. *fraterna*, cf. 150.

183. *lentos*, "stubborn."

186. *nulla spes*, cf. 140.

194. *expirantis*, *&c.*, "signals the heart's blast of wrath."

200, 201. Ariadne prays that the same heartlessness or forgetfulness which Theseus has shown to her may one day bring desolation into his own home. The prayer was fulfilled, lines 247–8.

201. *funestet*, "bring doom upon."

202. *prōfudit.* The first syllable is usually short. Cf. *prŏpino*, *prŏpello.*

204. *invicto numine*, "imperial nod."

207, 208. "His mind with dark blindness overgrown" (or perhaps "choked," as in the parable of the sower).

210. *dulcia signa*, i.e. the white sail, which was to be the sign of his safety.

212. *classi*, cf. lxvi. 46.

225. *vago*, "roaming," which seems more natural than Ellis's "swaying."

227. *dicet*, "show forth," here=*indicet.*

ferrugine Hibera, "the dark dye of Spain."

228. *Itoni*, a town in Phthiotis where Athena had a famous temple.

232. *vigeant*, "keep bright."

oblitteret, "blur the writing." Cf. the same idea in Aesch. *P. V.* 789—

> ἣν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν.

236. *quam primum*, "at once," *i.e.* as soon as the ship shows above the horizon.

236, 237. *gaudia agnoscam*, "assure myself of joy."

238. The construction is, *Haec mandata liquere Thesea.*

241. *summa ex arce*, "from the acropolis."

246. *funesta* goes with *paterna morte.*

247. *ferox*, "brave," a conventional epithet, as in line 73.

249, 250. *maesta*, of outward sorrow.

250. *saucia*, "stricken" of inward grief.

251–264. Titian must have taken the details of his picture, "Bacchus and Ariadne," in the National Gallery, from this passage. *volitabat*, "was hurrying," may have suggested to him the attitude of Bacchus, who is half springing, half flying from his chariot.

252. *Nysigenis.* There were many mountains called Nysa, all associated with Dionysus.

254. *quae tum.* Before *quae* some line must have been lost, describing the female votaries.

255. *Euhoe bacchantes*, "revelling to the Bacchic cry" (εὐοῖ).

256. The thyrse was a light wand with a spike which was hidden by ivy or vine leaves or the cone of a fir-tree. The whole description echoes the Bacchæ of Euripides; cf. especially 257 with Bacc. 739—

ἄλλαι δὲ δαμάλας διεφόρουν σπαράγμασιν,

and 258 with Bacc. 697, 698—

καὶ καταστίκτους δορὰς
ὄφεσι κατεζώσαντο λιχμῶσιν γένυν,

and 260 with Bacc. 472—

ἄρρητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.

259. "Some with deep caskets were bearing mysterious emblems in procession" (Ellis), who takes *cavis cistis* as instrumental.

260. *Orgia* are the secret emblems of the god, the knowledge of which (*audire*) is forbidden to the uninitiated.

261. *proceris*, "outstretched."

262. Notice the alliteration: "thin tinklings on timbrels."

264. *barbara*, i.e. Phrygian.

266. *suo amictu*, "a fit covering," one which became a goddess's couch (*pulvinar*).

268. *decedere*, "give place to."

269, &c. Just as a breeze at dawn stirs first the nearest waves, then those farther away, right up to the horizon and the light of the sunrise, so the Thessalian guests come forth from the palace, few at first, but in an ever-widening flood that streams over the plain. Lines 273 and 275 are mere ornaments of the simile, unless the happy laughter of the guests answers to *cachinni*, and the guests passing into the sunshine, beyond the shadow of the palace, to the waves as they float into the light.

269. *hic*, temporal, "then." Cf. lxviii*a*. 23.

270. *proclivas*, proleptic, "into ridges."

271. *vagi*, "travelling." Cf. 225.

275. *a luce refulgent*, "reflect the light."

276. *vestibuli regia tecta;* an awkward inversion; we should expect *vestibulum regiorum tectorum*.

277. *ad se*, "to their homes."

282. *aperit* we accept, as explaining, better than *parit*, the reading (of *O*) *perit*.

283. *indistinctis*, "unsorted."

284. *risit*, "was merry."

287. *Naiasin* (Haupt) for MSS. *Minosim*, "to be thronged by Naiads in Dorian dances." Ellis reads *Magnesson*, Greek genitive. Others *Mnemonisin*, but why should the Muses be at Tempe?

Doris, for dancing was a special feature of the Dorian religion. Hence the many *Doricisms* in the choruses of Greek plays.

288. *vacuus*, "empty-handed." Cf. Juv. x. 22—

"*Cantabit vacuus coram latrone viator.*"

290. Phaethon's sisters, after their brother's death, were turned into poplars.

292. *haec late contexta*, "all these woven into a broad screen."

294. Prometheus, according to one legend, was released for having warned Zeus not to wed Thetis, since her son was destined to excel his sire.

300. *unigenam*, "born of the same parents." Cf. lxvi. 53.

cultricem montibus, "dweller on the mountains," *cultricem* having here the construction of *incola* in lxvi. 58.

Idri, a district in Caria, where Artemis was worshipped.

301. *tecum aspernata est*. Yet Aeschylus (quoted by Plato, *Rep.* II. 383, B.) expressly mentions the presence of Apollo at the marriage feast of Thetis.

309. *annoso* (L. Müller) for *at roseo* of MSS. The omission of *at* is an improvement, and *roseo* cannot be explained satisfactorily.

311–17. The left hand holds the distaff ("a staff bedizened with flax," Skeat's Etymological Dictionary), the right hand is free to keep drawing off the wool on the distaff, the fingers being necessarily upturned (*supinis*). But every now and then the fingers are turned down (*prono*) for a moment to set the spindle spinning. All the while the spinsters are busily picking off with their teeth any projecting flecks that mar the smoothness of the thread.

314. The *turbo* is a circular (*teres*) disc with a hole in the middle.

Its object is to steady the rotation of the spindle (*fusus*) which passes through this hole.

319. *virgati*, "of osiers," though elsewhere "striped."
custodibant. For the form cf. lxxxiv. 8.

320. *haec*, probably archaic for *hae*.
pectentes (L. Muller), for *pellentes* of MSS.
clarisona voce, intentionally out of place, gives the idea of singing and spinning simultaneously.

324. *Emathiae*, here Thessalian, usually Macedonian.

326. *quae fata sequuntur*, "which the fates follow."

330. *flexanimo*, "resistless"; lit. "bending the heart."

331. *languidulos*, "soft." Cf. Hom. *Od.* xx. 56, 57—

> εὖτε τὸν ὕπνος ἔμαρπτε λύων μελεδήματα θυμοῦ
> λυσιμελής.

334. *contexit*, "sheltered" (Simpson).

340. πόδας ὠκὺς Ἀχιλλεύς.
vago certamine, "the long race."

341. "The footsteps fast as flame of the flying hind."

345. *longinquo*, "lingering" (Ellis).

346. *tertius*, i.e. including Pelops himself, the succession being Pelops, Atreus, Agamemnon. If, however, Catullus is following Iliad II. 105, &c., Thyestes succeeds Atreus; in this case *tertius* does not include Pelops.

350. *in cinerem*, the reading of an inferior MS. for *inciuium*. Bährens reads *incultum*.

351. *putrida*, "withered" (Ellis).
variabunt, "mar"; lit. "discolour."

353. *praecerpens*, "strowing in front of him."

358. Perhaps the thought is that as Scamander spreads his waters in the Hellespont, so Achilles's fame is spread abroad.

360. *tepēfaciet*, notice the unusual quantity.

362. *praeda*, i.e. Polyxena.

367. *Neptunia*, "built by Neptune."
solvere, genitive after *copiam*. Cf. Verg. *Aen.* ii. 10, "*Amor casus cognoscere nostros*."

374. *iamdudum*, "forthwith" (Ellis).

382. *praefantes*, "as a prelude," *i.e.* to the marriage.

385. *coetu*, dative. Cf. *metu*, *curru* in Virgil.

387. *revisens*, the MSS. reading, must be taken with the words that follow it. But *residens* (Bährens) is attractive.

390. *vertice summo*, i.e. the top of Parnassus, 8000 feet above the

sea, not the twin heights immediately behind Delphi, referred to in Eurip. *Bacch.* 306-7—

> ἔτ' αὐτὸν ὄψει κἀπὶ Δελφίσιν πετραῖς
> πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα.

391. *egit*, i.e. drove like a herd.

395. *rapidi Tritonis*, here a river, but elsewhere a lake, in Africa, where Athena (Τριτογένεια) was fabled to have been born.
Rhamnusia virgo, Nemesis, so called from her famous temple at Rhamnus in Attica.

397, &c. The references are at first vague, till at the thought of his own times his indignation rises, and culminates in 405, 406.

402. Obscure; but Catullus apparently refers to Catiline, who is said to have murdered his own son before he married Aurelia Orestilla, since she refused to accept him on any other condition.
novercae, "second bride," lit. step-mother (*i.e.* to the surviving children).

407, 408. Notice the quiet and effective close, so characteristic of Catullus.

408. "Nor endure the touch of the sunlight."

LXV

To Ortalus, probably Q. Hortensius Ortalus the orator, written shortly after the death of the poet's brother. This poem was sent together with a translation from Callimachus (lxvi.).

1. *Etsi.* We have to wait till line 15 for the apodosis.

2. *doctis virginibus*, "the scholar maids," *i.e.* the Muses. Cf. xxxv. 17.

4. *mens animi*, "the mind's thought."

6. *pallidulum.* There is pathos in the diminutive.

7. Rhoeteum was a promontory of the Troad on the Hellespont.

8. "*obterit*, crushes; the utterance of the brotherly love that shudders at the grave. Contrast the familiar *sit tibi terra levis*" (Merrill).

9. This line is omitted in both the best MSS., and Munro would read *Nunquam ego te primae mihi ademptum in flore iuventae.* The MS. which contains the line has a lacuna which has generally been filled by inserting *facta.* Cf. ix. 6, 7.

12. *morte canam.* "This seems a certain correction of the MS. *morte tegam.* From the great similarity of letters *canam* became *cam*, and the *te* of *morte* was attached to it to make a word" (Munro).

14. *Daulias*, the nightingale; from Daulis in Phocis, the home of Tereus.

16. *expressa*, "translated."

Battiadae, i.e. Callimachus, a native of Cyrene (founded by Battus), and poet laureate of Alexandria.

17, &c. The sense is "Lest you should think that your words had slipped from my mind, as an apple, the treasured gift of her lover, drops from the bosom of a girl."

19. *malum*. The apple was a common lover's gift. Cf. ii*a*.

23. *atque*, "and lo!"

prono praeceps. The very words suggest the tumbling of an apple. Cf. lxviii. 59, where they are used of a tumbling stream. The spondaic close is perhaps intended to express the bump of the apple on the ground.

LXVI

This difficult poem is a translation from Callimachus. Berenice, the wife of her cousin the king Ptolemy Euergetes, had vowed a lock of her hair for his safe return from his Sicilian expedition. It was accordingly dedicated in the temple of Arsinoe, the deified wife of the preceding king. Conon, however, the royal astronomer, claimed to have seen it in the skies, and called his new discovery Βερενίκης πλόκαμος. The lock tells its own story.

1. *dispexit*, "saw distinct."

3. *ut*, "how."

5, 6. The moon's eclipse is represented as due to her love for Endymion, whom she visited on Mount Latmos.

9. *cunctis deorum;* so Haupt for *multis dearum* of MSS. This conjecture is confirmed by line 33, and by a surviving fragment of the Greek original, πᾶσιν ἔθηκε θεοῖσιν.

12. *Assyrios*, here apparently "Syrian."

15. *an quod aventum*, Munro's correction of *atque parentum* of MSS. *an quod*, "or is it that—?" *aventum*, "eager lovers."

18. "So help me heaven, their sorrow is feigned." The order is: *non vera gemunt, ita me di iuerint. iuerint = iuverint.*

20. *praelia torva*, against Syria.

21. *Et tu*, "and will you say that . . . ?"

luxti, for *luxisti*. Cf. *tristi* (line 30) for *trivisti*.

22. *fratris*, "first cousin" more probably than "brother." Berenice is supposed to plead that she wept for Ptolemy not as her husband, but as her near relative. This plea the poet rejects in the next line—

"What! when grief pierced your very heart?"—*i.e.* such sorrow for a mere relative would be inexplicable.

24, 25. "How every feeling was ravished, and thought left you, troubled in all your soul."

27. *bonum facinus.* She plotted the murder of Demetrius, a guilty suitor, and so was free to marry King Ptolemy.

28. *alis* = *alius.* Cf. Lucr. i. 263, *alid ex alio.*

30. *tristi.* Cf. 21.

35. *tetulisset.* Notice the archaic reduplicated form.

37. *coetu.* Cf. lxiv. 385.

38. *pristina vota, &c.*, "discharge a former vow to-day" (*novo*).

39. Cf. Virgil, *Aen.* vi. 460—

"*Invitus, regina, tuo de litore cessi.*"

40. The original is preserved, σήν τε κάρην ὤμοσα σόν τε βίον. Notice the accusative of the thing sworn by (rare in Latin), in imitation of the common Greek construction.

41. "By which if any idly swear, may he have due recompense."

42–50. Mock heroic.

43. *maximum in oris*, "greatest (of those) on the shores." Such a position enhances the height. Hence in Vergil (*Aen.* xii. 701), "*Quantus Athos aut quantus Eryx.*"

44. *Progenies Thiae clara*, "Thia's bright child," *i.e.* the sun. Cf. Pindar, *Isth.* iv. 1, Μᾶτερ ἀελίου πολυώνυμε Θεία. Others read *Phthiae*, and interpret thus: "Greatest of those on the shores past which the famous sons of Phthia (*i.e.* the Greeks) sail."

45. *peperere*, "created" (Simpson).

48. *ut*, in wishes, like ὡς in Greek. Cf. the original of this passage, which survives, χαλύβων ὡς ἀπόλοιτο γένος, and Homer's famous line, quoted by Scipio with reference to Tiberius Gracchus—

ὡς ἀπόλοιτο καὶ ἄλλος ὅ τις τοιαῦτά γε ῥέζοι,

where ὡς does not mean "thus."

Chalybon, Greek genitive. They were the mythical iron-workers of Pontus. Hence Aeschylus (*Sept. c. Thebas*, 42) calls the sword ὁ πόντιος ξεῖνος.

50. *ferri stringere duritiem*, "to draw out the hard bars of iron," which were called *stricturae.*

51. *abiunctae comae*, simplest as nominative, but the genitive is not impossible.

52–53. *Memnonis Aethiopis unigena*, "brother (lit. born of the same

parents, cf. lxiv. 300) of Ethiopian Memnon," *i.e.* Emathion, here identified with an ostrich (*ales equus*).

54. *Arsinoes.* Cf. introduction to this poem.
Locridos, because she was worshipped at Zephyrium, formerly a Locrian settlement.

55. *avolat* need not be pressed, as the ostrich does not fly.

57. *Zephyritis*, i.e. Arsinoe, deified at Zephyrium.

58. *Graia*, as the daughter of the Greek Ptolemies.
Canopiis, "Egyptian," from Canopus, a town on the western mouth of the Nile.

59. MSS. *Hi dii ven ibi vario, &c.* Ellis reads: *Hic iuveni Ismario*, *i.e.* Bacchus. *dii*, "bright"; cf. δῖος αἰθήρ.

63. *Vvidulam a fluctu cedentem*, proleptic, "to rise dripping from the wave and pass to the spaces of heaven."

66. *Callisto* (dat.), daughter of Lycaon, changed into a constellation, the Great Bear.

67. *tardum*, cf. ὄψε δύοντα Βοώτην (*Od.* v. 272).

69. *vestigia*, for the gods walk above the stars. Cf. Verg. *Ecl.* v. 57, "*Sub pedibusque videt nubes et sidera Daphnis.*"

70. *Tethyi* (dat.), a goddess of the sea.

71. *Rhamnusia*, cf. lxiv. 395.

73. *nec si*, "not even if"; *nec* is used for *non* in early Latin.
discerpent, "rend."

74. *condita evoluam*, "unroll the secrets."
quin depends on *non tegam*.

77. *quicum; qui* ablative, singular or plural, of all genders.

77–8. *omnibus expers unguentis*, belonging to *ego*, is awkwardly placed, but seems to mean "sharing now no more in all her perfumes."

90. *festis luminibus*, "festal lamps." Cf. in Herod. ii. 6, λυχνοκαΐα.

91. *Vnguinis*, Bentley's conjecture for MSS. *sanguinis*.
non siveris (Scaliger) for MSS. *non vestris*. *non* in prohibitions is not unexampled (cf. *aut non temptaris aut perfice*, Ov. *A.A.* i. 389; quoted by Ellis), though censured by Quintilian as a solecism.

92–3. *effice sidera cur iterent*, "give the stars cause to cry again and again."

94. *fulgeret* (from an older infinitive *fulgĕre*; cf. Verg. *Aen.* vi. 827, "*Paribus quas fulgere cernis in armis*"), "might be shining." Concessive subjunctive. Ellis reads *fulguret*.
Hydrochoi (dat.) = Ὑδροχοεῖ. The sense is: the heavens might be confused, and any star shine next to any other.

LXVIII

Manius, who has lost his love by an untimely death, has written to Catullus for consolation, and has begged for love-poems to distract his thoughts. Catullus answers that he has lost his brother and is too sad to write poetry; nor can he send books from Verona, for his library is in Rome.

1. *quod* is answered by *id* in line 9.

6. *caelibe*, here "widowed."

15. *vestis pura*, the white toga (*virilis*), which at some time before the age of eighteen, superseded the *toga praetexta* (with the purple stripe) worn by boys.

17. *multa satis lusi*, "I wrote love-poems enough."

18. Sappho calls love, γλυκύπικρον ἀμάχανον ὄρπετον.

21. *fregisti commoda*, "have wrecked my weal."

22. His brother might have had children to carry on the family name.

26. *haec studia*, i.e. the pursuit of poetry.

39. *utriusque*, i.e. his own poems and the works of other authors, for both of which Manius seems to have asked.

40. *ultro*, "unasked."

LXVIIIa

This and the preceding poem cannot be parts of one whole, though written continuously in the manuscripts. For this is addressed to Allius, the other to Manius. The tone is on the whole different, and it is almost impossible that the words *non possum reticere, deae* should be anything but the beginning of a poem. Catullus here thanks Allius for having helped him to win Lesbia, and recalls, at a time when she is beginning to prove herself unfaithful, the rapture of his early love.

6. *charta anus*, "the page grown old." Cf. lxxvii. 10, *qui sis fama loquetur anus.*

11. *duplex*, "treacherous," for love has two sides, of which only one is seen at first. Cf. γλυκύπικρος as an epithet of love, and line 18 of the preceding poem: *quae dulcem curis miscet amaritiem.*

Some editors compare Hor. *Od.* i. vi. 7, *duplicis Ulixei*, but there the word is intended to be a translation of πολύτροπος.

Amathusia, so called from her temple at Amathus in Cyprus. Cf. xxxvi. 14.

12. *in quo . . . genere*, "in what sort she overthrew me."

corruo, like *ruo*, but very rarely, is used transitively.

13. *Trinacria rupes*, Aetna.

14. The derivation of Thermopylæ, "the gates by the hot springs," explains this line.

Malia, from Malis, a district just north of Thermopylæ.

19. *de prona valle*, "down the sloping valley." For the juxtaposition of *prona præceps*, cf. lxv. 23.

21. *lasso in sudore*, "in the weariness and heat." Ellis, however, takes *lasso* with *viatori*.

23. *hic*, "then." Cf. lxiv. 269.

25. *Pollucis . . . Castoris*, the gods of sailors. Cf. iv. 27.

implorata agrees with *aura*.

27. "He opened me a broad way through the closed field."

28. *nobis*, "to me," as so often in Catullus.

29. "In which to meet as lovers."

31. *trito*, "polished," and therefore reflecting her shining feet.

32. He remembers how he caught the first sound of his lady's footfall, and saw her standing at the threshold.

33–90. The comparison of Lesbia with Laodamia gives rise to this long digression.

35. *inceptam frustra*, "raised for no end," because the husband was doomed to leave his wife so soon. It is a translation, perhaps a mis-translation, of δόμος ἡμιτελής, *Il.* ii. 701, a house without its master.

35, 36. *nondum cum*, &c. Catullus seems to say that the punishment was due to the neglect of the preliminary marriage rites.

36. *caelestis eros*, "the lords of heaven," *i.e.* the gods.

37. *Rhamnusia virgo*, cf. lxiv. 395.

37, 38. The sense is: never may my desire for anything lead me to defy the will of heaven.

39. *quam*, with *ieiuna*. Translate, "How the altar thirsts and craves for the blood of sacrifice."

45. *quod*, "a parting which."

non longo tempore abesse, "by no long interval was distant."

50. *cinis*, occasionally feminine in the singular.

51. *quae vel idem*, for MSS. *que vetet id*. The following lines, down to *solo* (60), are parenthetical.

53. *iocundum lumen*, "pleasant light of my eyes."

59. *infelice*, a rare ablative. Cf. Prop. i. 8, 19—

> "*Ut te praevectam felice Ceraunia remo.*"

62. *penetralis focos*, "their hearths and homes."

65. *quo casu*, "and hence it befell that."

67. *tanto, &c.*, explains *vita dulcius atque anima.*

69. Pheneus, near Mount Cyllene, in Arcadia, close to which Heracles is fabled to have made a chasm in the mountain, to drain off the flood water of the river Olbios.

70. *emulsa*, from *emulgeo.*

72. *audit*, "is said to;" here only with infinitive, an extension of the common use of *audire* = "to be called." Cf. Hor. *Ep.* I. xvi. 17; "*Si curas esse quod audis*," and Milton's imitation, "Or hear'st thou rather pure ethereal stream" (*P. L.* iii. 7).

falsiparens Amphitryoniades, "the reputed son of Amphitryon," but really the son of Zeus.

73. *Stymphalia monstra*, "the loathly birds of Stymphalus."

74. *deterioris eri*, i.e. Eurystheus. Cf. *Od.* x. 620–21: πολὺ χείρονι φωτὶ δεδμήμην, ὁ δέ μοι χαλεποὺς ἐπετέλλετ' ἀέθλους.

76. *longa virginitate*, "always a virgin." Cf., for this common use of *longus*, Hor. *C.* II. iv. 19, 20, "*Damnatusque longi Sisyphus Aeolides laboris.*"

79–90. The sense is: a baby heir is not so dear to an aged grandfather, nor a dove to its mate, as your husband to you.

80. The old man has one only daughter, and she has been long childless.

82. *testatas*, "duly attested."

83. *impia*, "unnatural," because the man exults in the thought of his relative dying without a male heir.

gentilis, "relative," includes all those of the same gens, or clan; so that, as obviously here, the connection might be very remote.

derisi, "now laughed to scorn."

84. *volturium*, i.e. the greedy relative, who had hovered like a vulture over his dying prey.

capiti, a rare form of the ablative. Cf. *lapidi*, *labi* in Lucretius.

86. *multo improbius*, "much more wantonly," followed by *quam quae* in 88.

87. *mordenti rostro*, "pecking and billing."

88. *multivola*, "wanton."

89. *furores*, "passion."

91. *aut nihil aut paulo*, "in little or nothing," is certainly something of a bathos, and recalls the lines of Ennius—

> "*Septingenti sunt paulo plus aut minus anni*
> *Augusto augurio postquam inclita condita Roma est*";

but the phrase, in conversational use, may have lost its strict meaning.

94. *crocina candidus.* See note on lxi. 8.

96. *rara verecundae furta*, "frailties, if few, and if she be discreet."

99. *concoquit*, "stills"; literally, "digests."

100. *omnivoli*, "all-wanton."

102. *tremuli*, see note on lxi. 51. The thankless task is fault-finding.

108. *lapide candidiore.* The Romans seem to have had two methods of marking days, with chalk and charcoal, and with pebbles white, grey, and black. Either of these may be referred to here. For the first, cf. Hor. *Sat.* II. iii. 246—

> "*Creta an carbone notandi.*"

For the second, cf. Martial, xxi. 34. 3–7—

> "*Quarum dulcia mista sunt amaris,*
> *Sed iocunda tamen fuere plura,*
> *Et si calculus omnis huc et illuc*
> *Diversus bicolorque digeratur,*
> *Vincet candida turba nigriorem.*"

109. *confectum carmine munus*, "a gift wrought with song."

111. *vestrum*, "of you and yours." Cf. lxiv. 160.

112. A wonderful line, giving the same vista of the future as Shakespeare's "To-morrow and to-morrow and to-morrow."

116. *domina*, i.e. Lesbia.

117. *te tradidit Anser*, L. Müller's reading for *terram dedit aufert* of the MSS. *tradidit*, "introduced."

118. *primo omnia.* Notice the hiatus.

119. *et longe ante omnes*, sc. *felix sit.*

LXX

Probably written in the year 59, when Clodia, set free by the death of her husband Metellus, may have professed to wish to marry Catullus.

2. *Iuppiter*, cf. lxxii. 2.

4. Cf. Soph. *Fr.* 741, *ὅρκους ἐγὼ γυναικὸς εἰς ὕδωρ γράφω.*

LXXII

Probably a little later in date. Catullus mourns for the chivalrous love, changed through Lesbia's fault to vulgar passion. His desire is greater than before, but he no longer wishes her well.

LXXIII

This poem was inspired by the ingratitude of a friend, who is possibly M. Caelius Rufus, the poet's successful rival for Clodia's love.

1. *quicquam*, "in anything."
bene, with *mereri*.

6. The metre of this closely packed line, full of concentrated feeling, is of course intentional.

LXXV

Written about the same date as lxxii.

2. *officio suo*, "through its own devotion."
4. *omnia si facias*, "though you do anything."

LXXVI

Catullus reviews his conduct to Lesbia, and finds it wholly free from blame. As a reward for faithfulness and innocence he prays to be delivered from his baleful love. Probably written in 58 B.C., a little before his journey to Bithynia.

4. *divom numine abusum*, "taken the name of the gods in vain."

7. Notice the rare use of *cuiquam*, where no negative is even implied.

11. *animo offirmas*, a poetical variation for *animum offirmas*.
te ipse, Ellis' conjecture for MSS. *teque*. It is awkward here to take *que* as "both," correlative to *et*.

12. *dis invitis*, with *miser;* i.e. your unhappiness is your own choice, not the will of the gods.

14. *qua libet*, "no matter how" (Merrill).

16. *pote*, sc. *est fieri*. *Potis* and *pote* are used indifferently with the masculine or neuter gender.

22. *laetitias*, a rare plural.

LXXVII

To Rufus, the friend who betrayed him. Cf. lxxiii.

1. *frustra*, "for nought."
2. *credite*, "trusted by."
3. *subrepsti*, for *subrepsisti*. Cf. lxvi. 21 and 30.
perurens, "searing."

4, 5, 6. *nostra*, *nostrae*, "my."

6. *nostrae pectus amicitiae*, "the breast on which my friendship lay," "bosom-friend." *Pestis* has been proposed for *pectus*, carrying on the sense of *venenum*, but *pectus* gives an admirable contrast to the line before.

LXXXII

An appeal to Quintius, perhaps one of Clodia's lovers, not to rob the poet of his love.

4. *Seu quid, &c.*, "or than anything that is dearer than his eyes." *seu*, for *vel si*, as in xiii. 10. Simpson quotes Herrick—

> "Thou art my life, my love, my heart,
> The very eyes of me."

LXXXIII

An early poem. Cf. the same thought in xcii.

1. *viro*, i.e. Q. Metellus Celer, who died in 59 B.C.
3. *Mule, nihil sentis*, "You senseless ass."
4. *sana*, "heart-whole."
   gannit et obloquitur, "snarls and rails."
5. *acrior*, "more poignant" (Ellis).
6. *hoc est*, "it is a case of." Cf. the common use of *hoc est quod dicunt* to introduce a proverb.
   uritur et loquitur, "The heart flames, the mouth proclaims."

LXXXIV

On a certain Arrius, irresistibly suggesting by his name the modern 'Arry, who overdid the aspirates. Cicero mentions the aspirating of consonants (e.g. *pulchros* for *pulcros*, *triumphos* for *triumpos*) as a tendency of the age, to which to some extent he had himself surrendered. Quintilian says that the old Romans hardly ever aspirated the vowel, pronouncing *haedos* as *aedos*, and *hircos* as *ircos*.

1. *chommoda*, "*h*onours," a technical term for special military rewards.

4. *cum*, "whenever." Cf. xliv. 21.

5. *credo, &c.* Ellis takes this as ironical. In that case the sense would be, "I suppose he would have me believe," &c. But it is simpler

to take *credo* = "of course." Arrius mispronounces, as his ancestors have done before him.

7. *in Syriam*, perhaps with Crassus in 55 B.C.

8. *audibant*. For the form cf. lxiv. 319, *custodibant*.

LXXXV

"He hangs between love and hatred in the poise of soul immortalised by him" (Mackail).

1. *odi et amo*, "I hate *while* I love."
2. *excrucior*, "I am in torment."

LXXXVI

Catullus contrasts Quintia, whom others praise, with Lesbia.

1. *Quintia*, otherwise unknown.
   multis, "for many," *i.e.* in their judgment.
2. *singula*, "each separate claim."
3. *totum illud "formosa" nego*, "their conclusion, 'Beautiful,' I disallow."
   venustas, "grace."
4. "From head to foot no sparkle of wit."
6. *Veneres*, "graces."

LXXXVII

There is no need to consider this a fragment. It is perfect in itself.

4. *in amore tuo*, "in my love for you."

XCII

On the same subject as lxxxiii.

2. *Lesbia, &c.* Probably the order of the words is quite natural. For *dispeream nisi* is equivalent to an adverb, "without a doubt."

3. *Sunt totidem mea*, "it is the same with me." Cf. Hor. *Sat.* ii. 3. 298, "*Dixerit insanum qui me, totidem audiet.*"
   deprecor illam, "I cry out to be rid of her."

XCIII

Possibly written in 55 B.C., before the poet was reconciled to Caesar.

2. *albus an ater*. Suetonius tells us *erat nigris vegetisque oculis, colore candido.*

XCV

Addressed to C. Helvius Cinna, a famous poet in his day, who followed Alexandrine models. He is praised by Virgil—

> "*Nam neque adhuc Vario videor, nec dicere Cinna*
> *Digna.*"

Suetonius says that after the death of Caesar he was killed by the rioters who mistook him for another Cinna, one of the conspirators. In Shakespeare (*Julius Caesar*, iii. 3), the mob "tear him for his bad verses."

1. *Zmyrna*, the title of his most famous poem, to the composition of which he devoted nine years. Possibly Horace refers to this in the words *nonumque prematur in annum* (*A. P.* 388). Only two consecutive lines remain—

> "*Te matutinus flentem conspexit Eous,*
> *Et flentem paullo vidit post Hesperus idem.*"

3. *Hortensius*, possibly Q. Hortensius Ortalus, like Cicero a great orator and an indifferent poet, afterwards, as lxv. proves, a friend of Catullus, who may well have thought and spoken lightly of him in earlier days. Munro, however, reads *Hatrianus in* for *Hortensius*, and supposes Volusius to be meant, who may have lived at Atria near the mouths of the Po (cf. line 7). His restoration of verse 4—

> "*Versiculorum anno putidus evomuit*"—

is very plausible.

5. "Satrachus was the name of a town and river in Cyprus, and Zmyrna, or Myrrha, belonged to Cyprus. Cinna's Zmyrna will get as far as the distant home of the heroine herself, *i.e.* will have a world-wide fame, and (6) will live through long ages" (Munro).

cavas, "sunken," *i.e.* between high banks.

6. *pervoluent*, "unroll to the end."

7. *Volusi annales*, cf. xxxvi. 1.

8. *laxas tunicas*, "loose wrappers," for there was no lack of paper. *Saepe*, for the same reason. Inferior books often came to these base uses, cf. Persius, i. 43, "*Linquere nec scombros metuentia carmina nec tus.*"

9. *parva monumenta*, "the short memorials," *i.e.* his poem.

10. *Antimachus*, an epic poet of Colophon, the wordy contemporary of Plato.

XCVI

On the death of Quintilia, the wife of Calvus, who himself mourned her loss in elegy, cf. ii. 33, 89, 90—

> "*Haec etiam docti confessa est pagina Calvi*
> *Cum caneret miserae funera Quintiliae.*"

1. Notice the rare use of *si quicquam* for *si quid* and cf. cii. 1.

3. *Quo desiderio*, in apposition with *dolore*, which it amplifies. Others read *quom*.

4. *olim missas*, "bygone." For this use of *mitto*, cf. Plaut. *Pseud.* ii. 3. 19, "*Certa mittimus dum incerta petimus.*"

6. Compare an extant line of Calvus, which Lachmann refers to his elegy on his wife—

> "*Forsitan hoc etiam gaudeat ipsa cinis.*"

CI

Written probably at his brother's grave in the Troad as Catullus was on his way to Bithynia.

2, 3. *advenio ut donarem, &c.*, "I am here, having come that I might, &c."

3. *postremo munere mortis*, "the last gift, the due of death."

5–7. The thought, expressed fully, would be, "I should have wished to see your very self, but since fortune has denied me this, at least (*tamen*) accept these offerings." "The offerings to the dead were wine, milk, blood, honey, flowers" (Ellis).

7. *interea*, for he will offer something better on his return.

7, 8. *prisco, &c.*, "which, by the ritual of our sires, are handed down in sorrowful gift for funeral offerings."

10. See Tennyson's *Frater ave atque vale*—

"There beneath the Roman ruin, where the purple flowers grow,
Came that 'Ave atque vale' of the Poet's hopeless woe,
Tenderest of Roman poets nineteen hundred years ago."

CII

A promise of secrecy given to Cornelius, possibly Cornelius Nepos.

1. *si quicquam*, cf. xcvi. 1.
tacito, dative.

3. *meque*, "me, too." Cf. xxxi. 13.
illorum, *i.e.* the silent and faithful friends of verse 1.
illorum iure sacratum, "bound by their oath."

4. *Harpocratem.* An Egyptian god. Hor-pa-khroti, *i.e.* Hor the child, was transformed by the Greeks into Harpocrates, and because the Egyptians represented him as an infant with a finger in his mouth, he became the Greek god of silence with a finger on his lip.

CIV

Catullus has been accused of maligning Lesbia. He retorts upon his accuser, "You and Tappo make out everything to be shocking." Tappo, as Mommsen has shown, was a stock comic figure at Roman feasts, and therefore the reference to him shows that the remark of Catullus was made at the dinner-table, and was not intended to be taken seriously.

2. Munro quotes O. Cromwell (Carlyle, ii. p. 422), "When these two things were desired, the Ambassador told us, It was to ask his Master's two eyes, to ask both his eyes, asking these things of him."

4. *monstra*, predicate.

CVII

An early poem, celebrating the poet's restoration to Lesbia's favour after a quarrel.

1. *cupido optantique.* Notice the hiatus.

2. *proprie*, "really."

3. *nobis quoque*, a particular instance of the general truth affirmed in line 1.

6. *Candidiore nota*, cf. lxviii*b*. 108.

7. We take L. Müller's correction of the MS. *aut magis me est optandus vita.*

CVIII

A youthful attack on Cominius, who had made himself unpopular by prosecuting C. Cornelius, a client of Cicero.

1. *populi arbitrio*, "at the discretion of the people."

1, 2. *tua cana, &c.*, "your grey head shamed by a sinful life."

3. *bonorum*, "patriots."

4. His tongue, the cause of so much mischief, would suffer first.

CIX

A prayer that love may last and rise to the sanctity of friendship.

CXVI

A threat of reprisals to Gellius, who had met his advances with scorn.

It is just possible that in this poem Catullus may be parodying the style of his enemy. For *animo venante requirens* is a curious expression, the wholly spondaic line (3) is extraordinary, and the elision of *s* in line 8, which we know from Cicero to have been avoided by the new school of poets, is probably unexampled in Catullus.

1. *studioso animo venante*, "with mind eager in the chase." *requirens*, "tracking," *i.e.* words. In this case *uti* is simply final. Ellis, however, translates, "seeking how possibly to send."

4. *in usque*, exactly like *ad usque*, iv. 24.

6. *hic*, "in this instance."

7. For *contra nos tela ista tua evitabimus amitha* of MSS. *post*, "henceforth."

Most editors have *evitamus amictu*, i.e. by the folds of the toga used as a shield.

FRAGMENT I

Possibly from an attack on Cæsar. Cf. liv[a].

FRAGMENT II

A dedication to the orchard god, Priapus.

2. *qua lege*, "on the same law as."

Lampsaci, *Priapi*, locatives. Both these towns on the coast of Mysia were famous for the worship of the god.

4. *Hellespontia*, cf. Verg. *Georg.* iv. 111—

> "*Hellespontiaci servet tutela Priapi.*"

ceteris, *&c.*, "teeming with oysters above all other shores."

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THE END

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